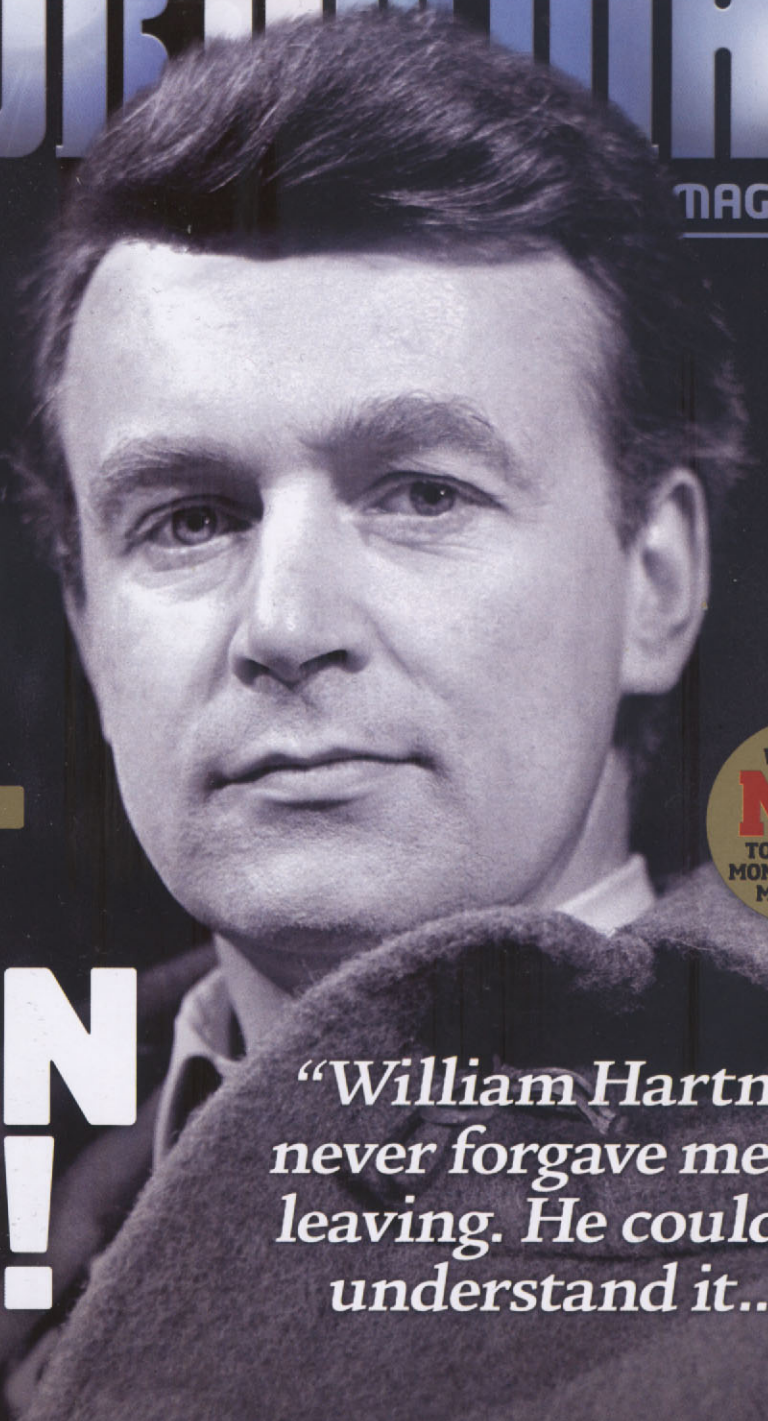
BBC

THE DWM AWARDS **YOUR WINNERS REVEALED!**

ALL OF TIME AND SPACE - EVERY FOUR WEEKS!

DOCTOR WHO MAGAZINE™



EXCLUSIVE!

FREE AUDIO DRAMA!

IAN CHESTERTON RETURNS!

William Russell on being

DOCTOR WHO'S FIRST ACTION HERO!

"William Hartnell never forgave me for leaving. He couldn't understand it..."

Panini magazines
ISSUE 448 ■ 27 June 2012 ■ UK £4.50 ■ US $8.99

THE WORLD'S No1 TOP-SELLING MONTHLY SCI-FI MAGAZINE

PLUS!

TIMELASH!

Writer Glen McCoy revisits the Borad and the Bandrils!

We've got the **ARMAGEDDON FACTOR!**

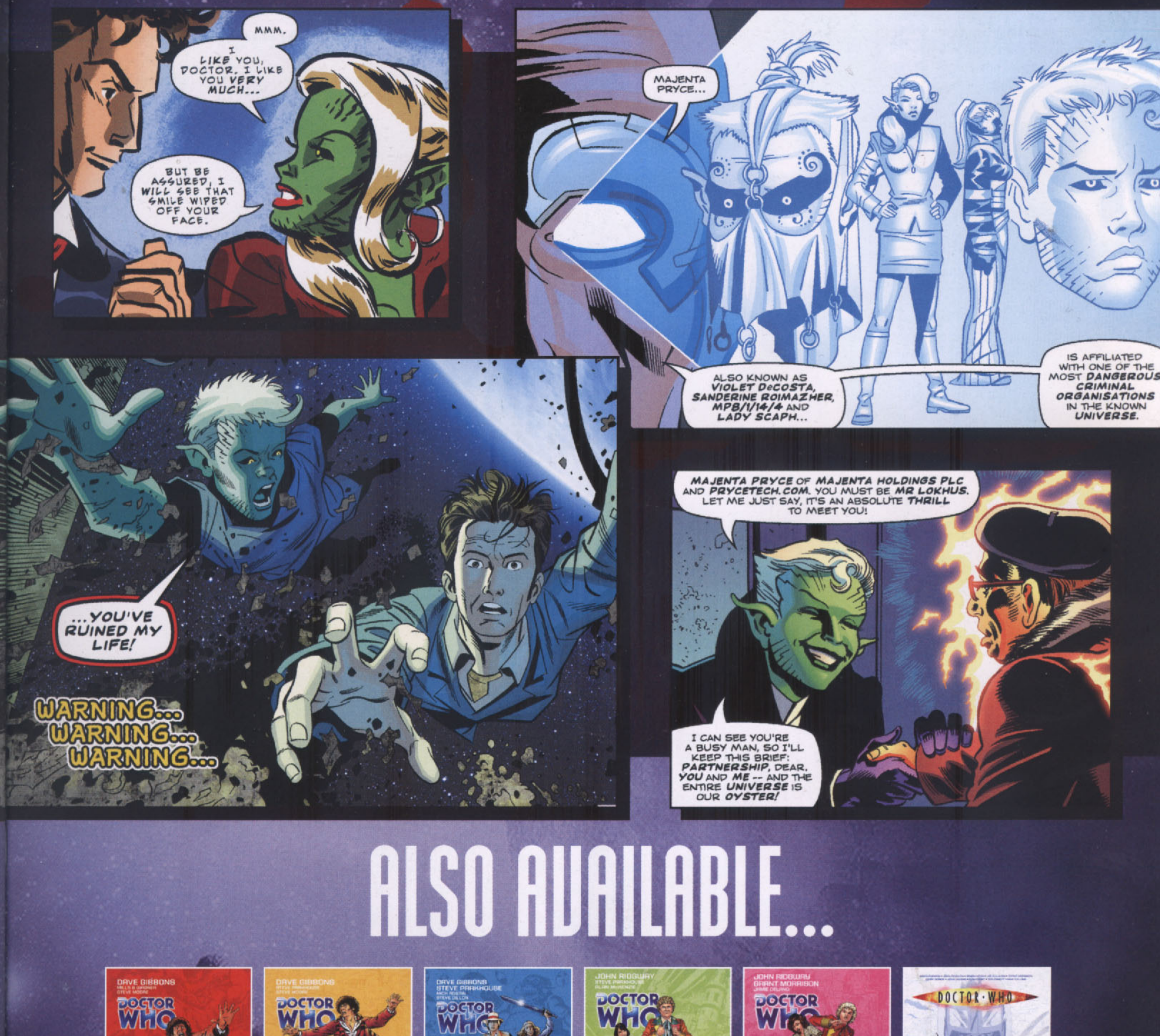
EXCLUSIVE INTERVIEW NEIL GAIMAN!

"I go from 'Wahoo! I'm the best writer in the universe!' to 'I can't write. I'm awful.'"

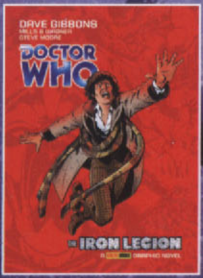
PANINI COMICS
DOCTOR WHO
Dan McDaid Martin Geraghty
Mike Collins
THE CRIMSON HAND
foreword by Russell T Davies

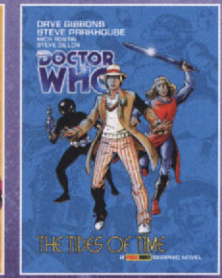
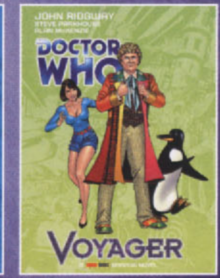
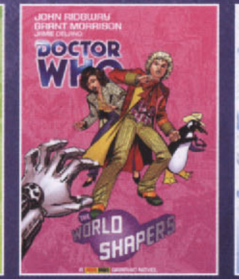
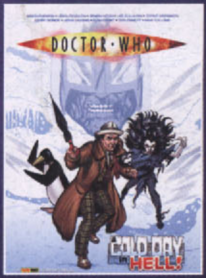
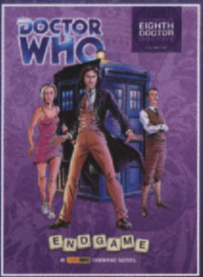
Available now from comic shops, bookshops and online retailers.

The amazing adventures of the Tenth Doctor and Majenta Pryce – now available in one volume!
260 pages of action adventure, featuring the collected comic strips from Doctor Who Magazine.
Including 17 pages of exclusive 'making of' material – and an introduction by RUSSELL T DAVIES!

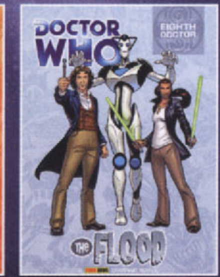

MMM.
I LIKE YOU, DOCTOR. I LIKE YOU VERY MUCH...
BUT BE ASSURED, I WILL SEE THAT SMILE WIPED OFF YOUR FACE.
MAJENTA PRYCE...
ALSO KNOWN AS VIOLET DeCOSTA, SANDERINE ROIMAZHER, MPB/1/14/4 AND LADY SCAPH...
IS AFFILIATED WITH ONE OF THE MOST DANGEROUS CRIMINAL ORGANISATIONS IN THE KNOWN UNIVERSE.
...YOU'VE RUINED MY LIFE!
WARNING... WARNING... WARNING...
MAJENTA PRYCE OF MAJENTA HOLDINGS PLC AND PRYCETECH.COM. YOU MUST BE MR LOKHUS. LET ME JUST SAY, IT'S AN ABSOLUTE THRILL TO MEET YOU!
I CAN SEE YOU'RE A BUSY MAN, SO I'LL KEEP THIS BRIEF: PARTNERSHIP, DEAR. YOU AND ME -- AND THE ENTIRE UNIVERSE IS OUR OYSTER!

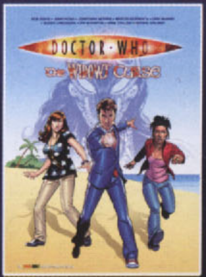
ALSO AVAILABLE...


DAVE GIBBONS
DOCTOR WHO
THE IRON LEGION

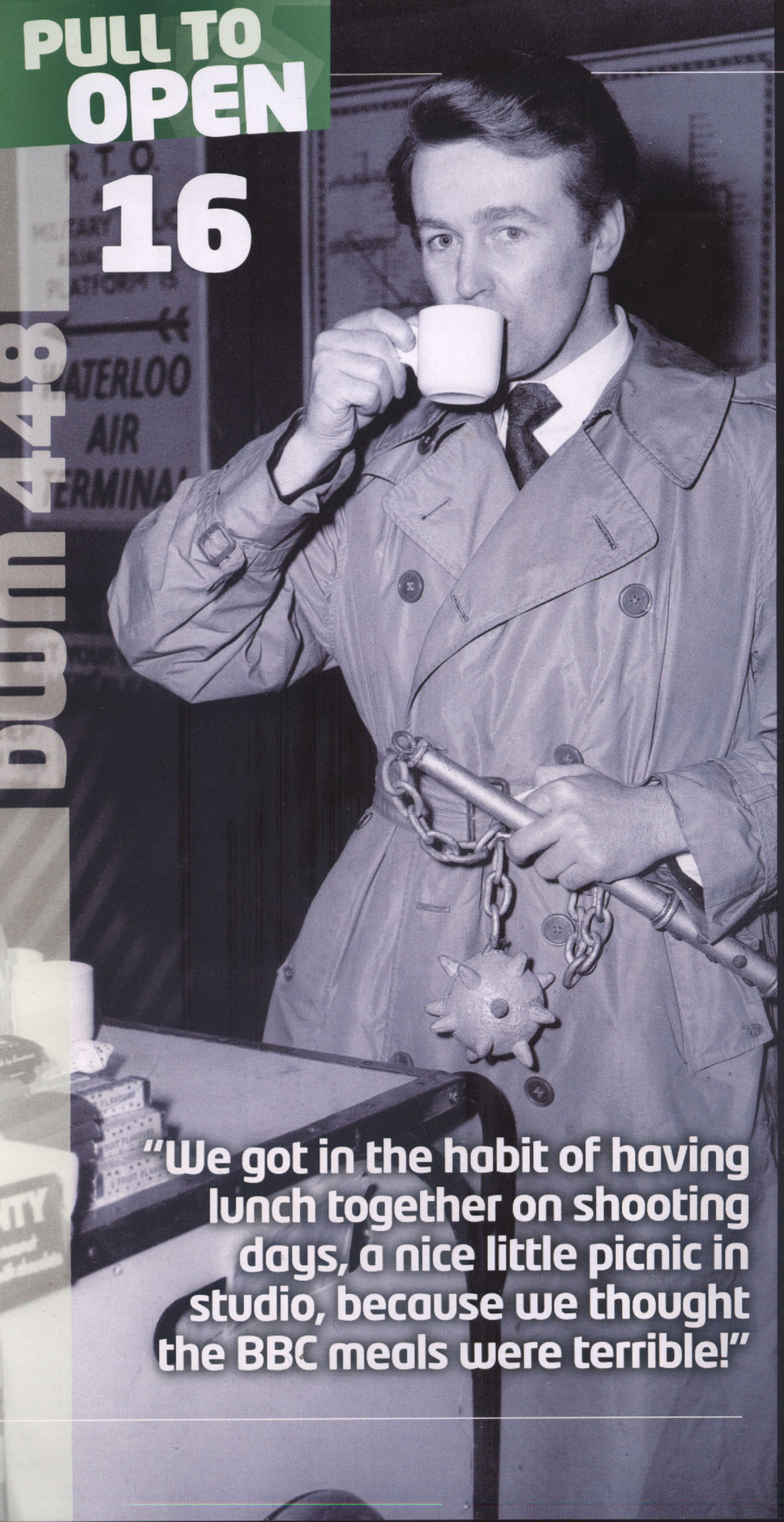
DAVE GIBBONS
DOCTOR WHO
DRAGON'S CLAW

DAVE GIBBONS
STEVE PARKHOUSE
DOCTOR WHO
THE TIDES OF TIME

JOHN RIDGWAY
DOCTOR WHO
VOYAGER

JOHN RIDGWAY
GRANT MORRISON
DOCTOR WHO
THE WORLD SHAPERS

DOCTOR · WHO
COLD DAY IN HELL!

DOCTOR WHO
EIGHTH DOCTOR
ENDGAME

DOCTOR WHO
EIGHTH DOCTOR
THE GLORIOUS DEAD

DOCTOR WHO
EIGHTH DOCTOR
OBLIVION

DOCTOR WHO
EIGHTH DOCTOR
THE FLOOD

DOCTOR · WHO
THE BETROTHAL OF SONTAR


PULL TO OPEN 16



"We got in the habit of having lunch together on shooting days, a nice little picnic in studio, because we thought the BBC meals were terrible!"

DOCTOR WHO MAGAZINE

Editor Tom Spilsbury
Assistant Editor Peter Ware
Art Editor Richard Atkinson
Editorial Assistants
John Ainsworth, Mark Wright

Managing Director Mike Riddell
Managing Editor Alan O'Keefe
Head of Production Mark Irvine
Production Assistant Jez Meteyard
Circulation and Trade Marketing Controller Rebecca Smith
Head of Marketing Jess Todmor
Marketing Executive Jess Doran

William Russell cover photo © Rex Features

Thanks this issue to:
Natalie Barnes, Ken Bentley, Lee Binding, Nicholas Briggs, Emma Burch, Kate Bush, Chris Chapman, Michael Cregan, Arthur Darvill, Russell T Davies, Richard Dinnick, John Dorney, Barnaby Edwards, Paul Finch, Emma Finlay, Matt Fitton, Neil Gaiman, Karen Gillan, Gary Gillatt, Karen Gledhill, James Goss, Jason Haigh-Ellery, Daniel Hall, Derek Handley, Toby Haynes, Marcus Hearn, Gary Hopkins, Will Howells, Chris Johnson, Suranne Jones, John Kelly, Paul Lang, Jamie Lenman, Joseph Lidster, Steve Lyons, Richard Marson, Glen McCoy, Steven Moffat, Mark Morris, Nicholas Pegg, Andrew Pixley, Marc Platt, Ian Potter, Jon Pountney, Simon Power, Emma Price, Justin Richards, David Richardson, Gareth Roberts, High Ross, Edward Russell, Gary Russell, William Russell, Pamela Salem, Jim Sangster, Caroline Skinner, Matt Smith, Paul Spragg, Michael Stevens, Ed Stradling, Alex Thompson, Simon Williams, Marcus Wilson, BBC Worldwide and bbc.co.uk

Like our page at: www.facebook.com/doctorwhomagazine

Follow us at:
www.twitter.com/dwmtweets

Advertising
Madison Bell
Telephone 0207 389 0835
Email damien.tidd@madisonbell.com

Subscriptions See page 80

Doctor Who Magazine™ Issue 448. Published May 2012 by Panini UK Ltd under licence from BBC Worldwide. Office of publication: Panini UK Ltd, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS. Published every four weeks. All *Doctor Who* material is © BBCtv 2012. *Doctor Who* logo ™ & © BBC 2009. Daleks © Terry Nation. All other material is © Panini UK Ltd unless otherwise indicated. No similarity between any of the fictional names, characters persons and/or institutions herein with those of any living or dead persons or institutions is intended and any such similarity is purely coincidental. Nothing may be reproduced by any means in whole or part without the written permission of the publishers. This periodical may not be sold, except by authorised dealers, and is sold subject to the condition that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition. All letters sent to this magazine will be considered for publication, but the publishers cannot be held responsible for unsolicited manuscripts, photographs or artwork. Writers' Guidelines are available by sending an SAE to the editorial address. Things we've learned from *La Nuit Doctor Who*: 1) There was behind-the-scenes footage from *The Trial of a Time Lord* that we'd never seen before. 2) *Doctor Who* is even better when introduced by a sexy French lady. 3) There is no French translation for the word 'Alonsy'. Newstrade distribution: Marketforce (UK) Ltd 020 3148 3333. ISSN 0957-9818

26
DOCTOR WHO
AWARDS
2011
BEST STORY
THE DOCTOR'S WIFE
BY NEIL GAIMAN

INTERVIEWS

16 WILLIAM RUSSELL
26 NEIL GAIMAN
66 GLEN McCOY

FEATURES

22 THE DWM AWARDS 2011
46 COUNTER MEASURES
50 THE FACT OF FICTION
The Armageddon Factor

REGULARS

6 PRODUCTION NOTES
7 GALLIFREY GUARDIAN
10 BEYOND THE TARDIS
12 GALAXY FORUM
30 COUNTDOWN TO 50!
Series Nineteen (1982)
33 COMIC STRIP
The Cornucopia Caper Part 1
60 A BATTLE OF WITS
62 THE TIME TEAM
Episode 717: *The Idiot's Lantern*
70 THE DWM REVIEW
79 COMPETITIONS
81 CROSSWORD
82 WOTCHA!
83 NEXT ISSUE

LETTER FROM THE EDITOR

Here's a shocking fact: this is the first time an issue of **Doctor Who Magazine** has ever dedicated its cover to William Russell – alias school teacher Ian Chesterton. Alongside Jacqueline Hill's Barbara Wright, Ian was one of the Doctor's very first travelling companions, way back in 1963. (Yes, okay, Ian is one of several people on the cover of issue 56 – but let's be honest, he's hardly the main focus of that one.)

Well, we've rectified that at long last! After 448 issues, Ian Chesterton's time has come. And, not only that, we're delighted to have teamed up with Big Finish Productions for an exclusive new audio adventure for Ian – which you can download for free with this issue (see page 21 for all the details).

There's something magical and pure about *Doctor Who*'s earliest days. When Ian and Barbara stumbled into the TARDIS for the first time, they were *us* – boggling at the fact that a police box could be bigger on the inside. All those early adventures – going back to prehistoric times, encountering the Daleks in their metal city, meeting Marco Polo, embarking on a quest to find the Keys of Marinus – they were the episodes that shaped everything that was to come. And at the centre of it were Ian and Barbara. Our heroes, adventuring through time and space, terrified at what they might find outside those police box doors; terrified, even, by the man who they were travelling with. Who was he? What was he capable of?

Current *Doctor Who* showrunner Steven Moffat recently said, "The story of *Doctor Who* is always the story of the companion, it's always *their* story. It was Rose Tyler's story, it's Amy Pond's story – the story of the time they knew the Doctor and how that began; how it developed and how it ended." He's absolutely right. From 1963 to 1965, *Doctor Who* was the story of Ian and Barbara. The story of how two school teachers happened across a magical police box, and were whisked away to terrifying adventures. The week after Ian and Barbara returned home in *The Planet of Decision*, it felt like we'd lost something special. A new story was beginning. Over the decades, many new stories would be told. The story of Jamie McCrimmon. The story of Sarah Jane Smith. The story of Ace. The story of Donna Noble.

But at its core, at its heart, in its purest, most conceptual form, *Doctor Who* is the story of Barbara Wright and Ian Chesterton.

Tom

PRODUCTION NOTES...

Steven Moffat - *Doctor Who*'s commander-in-chief! - writes exclusively for DWM...

This issue, Steven watches from the sidelines as Amy and Rory disappear from *Doctor Who* forever...

This time I saw it happen. I saw Amelia Pond and Rory Williams step out of the world, never to be seen again.

As you probably know, television is made in a jumble - nothing is ever shot in the right order, and the first and last moments of any actor in character rarely have any significance. It's always something silly and inconsequential - someone shouting "Hey you!" or a close-up of a hand. I remember, years ago, doing *Press Gang* (oh, look it up, it was quite good in its day) and the very first moment we shot was of two of our leads (Dexter Fletcher and Kelda Holmes) strolling into an office - which wasn't bad as poetry goes, because it was the office that was about to become the precinct for the show. But the ending, many years later, was nearly so much better: our two leads (Dexter again and Julia Sawalha) performing the very last scene of the series. I remember standing there, a few feet from them, surrounded by practically everyone from the production all ready for the wrap party, listening, to the very last dialogue those characters would ever speak on screen.

And then, of course - because it's television - we did a scene of Dexter standing and looking out of the window, and spoiled the whole thing. The party was nice though, and I danced very badly.

Ah, what do you care - an old man droning on about his old show. Well, I'm in a nostalgic mood, because just the other day a whole era of my life, and probably of yours, and certainly of *Doctor Who*, came tumbling to an end around me. Amy and Rory spoke their last, and for once, it was completely perfect.

The jumble rules still applied, of course. This wasn't Episode 5, the one where the Ponds actually leave, that was already in the can (and sobbing gently to itself, if you listen close enough.) This was Chris Chibnall's Episode 4 - which, I delight in telling you, is one of the very best scripts ever to land on my desk since I took this job - and here's how perfect that very last moment was.

Do you remember *The Eleventh Hour* and the hospital Rory worked in? Where Prisoner Zero had the final confrontation with the last of the Time Lords? Where the Doctor first found his bow tie and got his mojo back and faced down the big eyeball? Well, we were back there again! Back where our three heroes first stood together and saved the world!

Here, of course, is where it goes mad. Because, yes, we were shooting some scenes of Rory at work, but because it's a television production, and nothing must ever make sense, it was supposed to be a *different* hospital. Which was okay, because while in *The Eleventh Hour* we used the exterior of the hospital, but not the interior, this time we used the interior but not the exterior. Keeping up? No, me neither.

But never mind all that, as I stepped through the doors, what a rush of nostalgia. Leadworth again! Nurse Rory. Policewoman Amy. Matt in David's costume and a big scary snake from the ceiling (by the way, how did it do that, what was up there, and what did it do in the rooms without ceilings?!) Those were the days - and here they were, all too soon, about to end.

I bumped into Marcus Wilson in the corridor.

"What's the very last shot?" I asked. "What's the very last thing they're going to do?"

I was pretty confident the answer was going to be good, because how could it not be? This was the day of corridors and running and deadly danger! *Anything* today would be iconic to end on.

"The scene in the garden."

"... sorry?"

"The scene in the garden, when the TARDIS leaves. At the very end."

"But we did that the other day!"

"We dropped a shot."

"We're not in a garden."

"We made one."

And there, in the hall, on the stage, was a tiny section of a garden and the beautiful blue police box ready to swallow up Amy and Rory forever.

It's a funny moment, watching actors in character for what you know will be the very last time. It's not like you won't see those people anymore - you'll see them lots of times, they're your friends - but that particular magic, those people, in those clothes, doing that thing you've seen them do a thousand times in the never-ending summer of the best job you've ever had... any second now, that will never happen again.

> **"It's a funny moment, watching actors in character for the last time. Those people, in those clothes - any second now, that will never happen again..."**

Illustration: Ben Morris

And dear God, a little while later, when the moment came, it couldn't have been more iconic.

As simple as this. Close on the TARDIS. Our three heroes dashing towards it, turning for a moment to look back, waving goodbye (oh, *stop* it) and then disappearing inside.

A few takes, of course, and then: "Just one more!" says director Douglas Mackinnon, my old friend from *Jekyll*. Because he knows we've just slipped past the finish time, he's giving a jaunty smile to the producer. "Just going again."

"I heard you," says Marcus, like all of Yorkshire uniting in a massed-voice disgruntlement.

And so, watching this time, I knew it was *definitely* the final shot. In a few moments' time, Douglas would call 'cut', and Matt, Karen and Arthur would step back out of the box for a laugh and a cry, I'd make some highly inappropriate jokes in place of a speech, and a few hours later, we'd all be at a party, and I'd be dancing very badly. But that's just real life. What about the *story*? What about the Ponds? Amy and Rory wouldn't be coming back out of the box. Where do characters go when the story is over?

I don't know, of course - but wherever they go, I watched them leave. Douglas called 'action', our three heroes made their very last dash for the TARDIS, and then Amelia Pond and Rory Williams stepped into the blue box and out of this world.

And I never saw them again. DWM

ALL THE LATEST OFFICIAL NEWS FROM EVERY CORNER OF THE DOCTOR WHO UNIVERSE...

GALLIFREY GUARDIAN

POLICE CALL
POLICE TELEPHONE
FREE
FOR USE OF
PUBLIC
ADVICE & ASSISTANCE OBTAINABLE IMMEDIATELY
OFFICERS & CARS RESPOND TO ALL CALLS
PULL TO OPEN

Jenna gets ready to begin her adventures in space and time!

THIS ISSUE

Rills Restored

A report on the screening in Cardiff of the recently recovered and restored *Galaxy 4: Air Lock* and *The Underwater Menace* Episode 2 p8 ►

Search for Sound

AudioGO announces its appeal to unearth recordings of lost interviews with *Doctor Who*'s stars. p8 ►

More Four

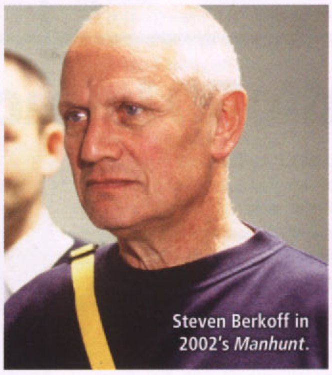
A third series of Fourth Doctor audio adventures, starring Tom Baker and Louise Jameson is announced. p9 ►

Jenna joins the Doctor on set to begin filming

Recording on all five episodes of the 2012 season of *Doctor Who* has now been completed, with Saturday 12 May being Karen Gillan and Arthur Darvill's final day working on the series.

The last of the five autumn 2012 episodes to go before the cameras was Episode 4, written by Chris Chibnall and directed by Douglas Mackinnson, featuring guest-stars **Jemma Redgrave** and **Steven Berkoff**.

Jemma Redgrave in 2000's *Cry Wolf*.



Steven Berkoff in 2002's *Manhunt*.

A member of the famous Redgrave theatrical family, Jemma Redgrave is the daughter of the late Corin Redgrave and the niece of both Vanessa Redgrave and the late Lynn Redgrave. Her film appearances include 1992's *Howards End*, in which she played Evie Wilcox, and the 2005 version of *Lassie* in which she was Daisie. She has played many roles on television but is perhaps best known as Eve Granger in *Cold Blood*, Dr Eleanor Bramwell in *Bramwell*, and another Eleanor in *The Buddha of Suburbia*.

Acclaimed actor Steven Berkoff is also a playwright, author and director. For his works in Hollywood movies, he is best known for portraying uncompromising villains. In the 1983 James Bond film *Octopussy*, he played General Orlov opposite Roger Moore's Bond; he was a corrupt art dealer with Eddie Murphy in the original *Beverly Hills Cop* in 1984; and he was a sadistic Soviet officer in the 1985 sequel *Rambo: First Blood Part II*, which starred Sylvester Stallone. He also has played a wide variety of roles on television, several of which have been in the sci-fi/fantasy genre, including parts in *The Avengers*, *Star Trek: Deep Space Nine*, *Children of Dune*, and a recurring role as a Moonbase interceptor pilot in Gerry Anderson's *UFO*.

Heading into 2013...

Work is now underway on the first episode to go before the cameras from the 2013 series, which sees Jenna-Louise Coleman join Matt Smith on set. The script for this episode (which won't be the first episode to actually be transmitted next year) has been written by **Neil Cross**, a newcomer to *Doctor Who* and best known to TV audiences as the head writer on *Spooks* and the creator of the popular *Luther*. The director of the episode is **Jamie Payne** – a new director for *Doctor Who*, but one who has had experience on many television dramas including *Ashes to Ashes*, *Eternal Law*, *Whistle and I'll Come to You*, *Call the Midwife*, *The Hour* and *Primeval*.

The 2012 Christmas Special, which will introduce Jenna-Louise Coleman's character, will be recorded later in the current production run.

New Experience opens in summer

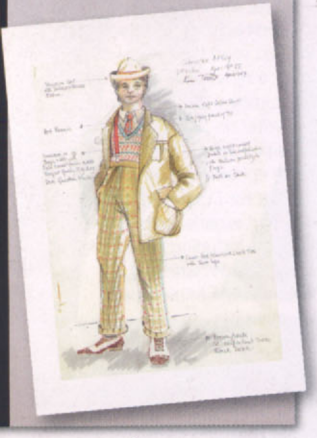
■ Following its successful run at Kensington, Olympia in London, the *Doctor Who* Experience – in which visitors can see props and costumes from the series, past and present – will open its doors at its new, purpose-built, permanent home in Cardiff Bay on 20 July. Tickets will go on sale from 14 June and can be purchased via the new website at *www.doctorwhoexperience.com*

New Inferno DVD

■ A Special Edition of the 1970 adventure *Inferno* is currently in preparation for release on DVD. First released on disc in 2006, the story stars Jon Pertwee as the Third Doctor, with Caroline John as Liz and Nicholas Courtney as the Brigadier. The Special Edition will not be available until 2013 at the earliest and is anticipated to contain both newly restored episodes and exclusive features.

Costume Designs

■ The Collectable Art Company has released a limited-edition print of the original design drawing for the Seventh Doctor's costume. Limited to just 750 hand-numbered high quality copies, each print is signed by Sylvester and the costume's designer, Ken Trew. The prints cost £144 and are accompanied by an exclusive 28-page *From Script to Screen* booklet and a certificate of authenticity. For more details and to order, visit *thecollectableartcompany.com*



Peter Purves, Anneke Wills and Frazer Hines eagerly await their first glimpse ever of some of their early *Doctor Who* work!

PHOTOS © JON POUNTNEY

Gary Russell interviews the three 60s stars, and current show boss Steven Moffat.

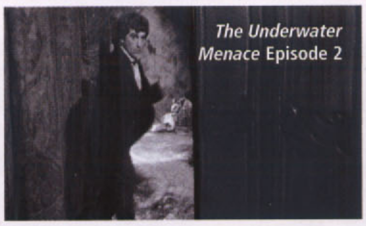
Galaxy 4: Air Lock & The Underwater Menace 2 screened

A special screening of the recently discovered 1960s episodes, *Galaxy 4: Air Lock*, and *The Underwater Menace* Episode 2, took place at Cardiff's Chapter Arts Centre on Wednesday 9 May.

The episodes, which had been missing from the BBC's archives for over 30 years, were recovered from a private collector in 2011. *The Underwater Menace* Episode 2 had previously been shown at the *Missing Believed Wiped* event in London last December. A 10-minute excerpt of *Air Lock* was also screened at the same event, but was shown in full in Cardiff to an appreciative audience.

Present at the event were special guests Peter Purves, who played Steven in *Air Lock*, Frazer Hines and Anneke Wills, who were Jamie and Polly in *The Underwater Menace*, and the current showrunner and head writer of *Doctor Who*, Steven Moffat. All four took to the stage following the screenings for a lively discussion led by *Doctor Who* author and former script editor, Gary Russell.

Galaxy 4: Air Lock



The Underwater Menace Episode 2

"The amazing thing is, that it was only just recently that I realised we never saw this episode at the time, because we were doing the next one when that one went out," confessed Anneke Wills, and the same was true for Peter Purves and *Air Lock*.

"I'd *heard* it before," he admitted, "because we did the audio remakes, but that's the first time that I've *seen* it. It's bizarre watching something that you made all those years ago. It's very, very strange. I enjoyed it."

Having only just joined the series in 1967, Frazer Hines said of *The Underwater Menace*. "This was my first story [after *The Highlanders*], so I just kept my head down and learnt my lines!"

Putting aside his position as executive producer, Steven Moffat was asked what it felt like to watch these long-lost episodes. "This is brand new 'old' *Doctor Who*! It's just incredibly exciting. I can't be remotely objective about it. I don't know what it looks like to 'ordinary people'! There's a layer of stuff that you didn't get from the books and the audios. It's particularly exciting to watch Patrick Troughton inventing how to play the Doctor before your eyes. He's so cheeky and mischievous."

Also present at the screening were members of the Restoration Team, who are responsible for repairing episodes of *Doctor Who* for DVD release. Work had been conducted on *The Underwater Menace* Episode 2, with edited censor clips reinserted, and the whole episode treated with the VidFIRE process to restore its original video appearance. For *Air Lock*, a gap of a few seconds at the end of the episode had been expertly recreated. Work hadn't been undertaken on the sound quality of either episode, however.

The episodes will be made available on DVD, with release dates to be announced.

AudioGO launches appeal

AudioGO is planning a new volume in its semi-regular *Doctor Who at the BBC* range, and so is launching an appeal to *Doctor Who* fans for 'missing' material.

Commissioning Editor Michael Stevens tells **DWM**, "We're interested to hear from anyone who has off-air recordings of *Doctor Who*-related items from BBC TV and radio programmes, particularly those recorded in the 1960s, 1970s and 1980s. These could include interviews with the cast and crew of *Doctor Who*, features on the making of the series, discussions about *Doctor Who*, or even comedy sketches. We have already featured a lot of clips on our previous volumes – details of which can be found on the iTunes store – but people may still have excerpts which no longer reside in the BBC archives and haven't previously come to light. If you have something which you think might be of interest, and would be prepared to send us either a copy or your original on loan, please drop us an email at *info@audiogo.co.uk*, with the subject header '*Doctor Who* at the BBC appeal'.

"In other news, we are delighted to announce plans for four new TV soundtrack titles for the autumn, each featuring the Fourth Doctor as played by Tom Baker. The first of these, released in September on CD and digital formats, will be *Horror of Fang Rock*, starring Tom Baker and Louise Jameson. The titles of the remaining three stories will be announced soon. Each soundtrack will have specially recorded linking narration by a member of the original TV cast, plus a bonus interview and a PDF of the original TV camera script.

Fang Rock: hear it this autumn!

"Meanwhile the Fourth Doctor will be taking a year off from his original adventures with AudioGO, but the team behind them – and Mrs Wibbsey – hope to see him returning to Nest Cottage in the not-too-distant future.

"Finally, Matthew Waterhouse, who of course played Adric in the TV series, came in to our Bath studios in April to read Eric Saward's novelisation of the 1982 Fifth Doctor story *The Visitation*. This is scheduled for release in October."

'Blake' and 'the Doctor' – together at last!

Blake meets the Fourth Doctor! (Well, almost...)

Big Finish has revealed that Tom Baker and Louise Jameson will return in a third season of Fourth Doctor audio adventures, which will be released from January 2014.

The series of full-cast plays will consist of eight stories, and will again be set after the TV adventure *The Talons of Weng-Chiang*.

"We've been delighted by the response to the first season of our Fourth Doctor stories," says executive producer Nicholas Briggs. "We had such an exciting and rewarding time making Series One and Two, and we're just thrilled to be back in the studio again with Tom and Louise recording more.

"Of course, the second series – which features Mary Tamm as Romana, with John Leeson as the voice of K9 – won't be released until January 2013. But, recording schedules being what they are, we are always working well ahead."

"We began recording Series Three on 9 May," says producer David Richardson, "and production will continue through until July. At the moment it's too early to reveal many story details, but we can say that Geoffrey Beevers will again return as the Master, the travellers will discover what lurks in the dead of night, and the Doctor will encounter an even deadlier version of an old foe..."

DWM can exclusively announce two members of the guest cast for the third series – Gareth Thomas, best known as freedom fighter Roj Blake from TV sci-fi classic *Blake's 7*, will be portraying the last surviving member of the Colophon race in one story, which will also feature Jessica Martin (Mags in 1988's *The Greatest Show in the Galaxy* and the voice of the Queen in 2007's *Voyage of the Damned*).

Meanwhile, Tom's first season with Big Finish comes to an end in June with *The Oseidon Adventure*, in which the Doctor takes on the Master and the Kraals.

New books reveal behind the scenes on Doctor Who

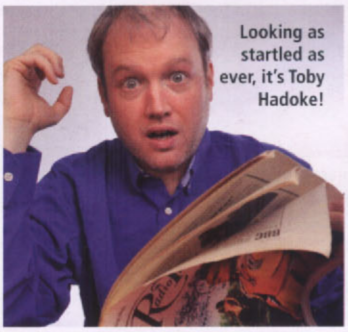
Three new books are now available which look behind the scenes of *Doctor Who* and the people in front of – and behind – the cameras.

Recently published by Fantom Films is *Anneke Wills in Focus*, which presents a collection of rare and previously unseen photographs chronicling the life and career of Anneke Wills who played Polly, companion to the First and Second Doctors. As well as family portraits, also included are pictures of Anneke at work on such classic TV shows as *The Saint*, *Strange Report*, *The Avengers* and, of course, *Doctor Who*. *Anneke Wills in Focus* is available as a strictly limited edition, individually numbered hardback, personally signed by Anneke herself and costs £24.99. For more details, see *www.fantomfilms.co.uk*

Also just published by Classic TV Press is *Who is Michael E Briant?*, a fascinating and entertaining memoir of Michael E Briant's life and career. A director on six *Doctor Who* stories in the 1970s, including *The Sea Devils*, *Revenge of the Cybermen* and *The Robots of Death*, Michael also worked in supporting production roles on *Doctor Who* in the 1960s and would later direct episodes of *Blake's 7*. Published in paperback, priced £12.99, the book includes a foreword by fellow *Who* director, Christopher Barry.

Scholar and *Doctor Who* fan Miles Booy has written an historical account of the public interpretation of *Doctor Who* over the years. Published by I B Tauris, *Love and Monsters* begins in 1979 with the launch of *Doctor Who Weekly* and charts the history of the series through the viewer's eyes to the present day. The book also examines how 80s producer John Nathan-Turner created 'a visually-excessive programme for a tele-literate fanbase'. *Love and Monsters* is out now in paperback priced £14.99.

Anneke Wills
'IN FOCUS'
LOVE AND MONSTERS
THE DOCTOR WHO EXPERIENCE, 1979 TO THE PRESENT
MILES BOOY
I.B.TAURIS
WHO IS MICHAEL E. BRIANT?
With a foreword by CHRISTOPHER BARRY
A memoir by DOCTOR WHO director MICHAEL E. BRIANT


Looking as startled as ever, it's Toby Hadoke!

Hadoke's Sonic Show

Actor and writer Toby Hadoke is set to tour this summer with a sequel to his award winning one-man show, *Moths Ate My Doctor Who Scarf*.

"It seems with the 50th Anniversary looming it was time to tell the story of what has happened since *Moths*, and of course, the changes that have occurred in the world of *Doctor Who*," Toby tells **DWM**. "Life hasn't always been easy, which is useful, because the best jokes seem to come from disaster: and there have been plenty of those. *My Stepson Stole My Sonic Screwdriver* is designed to be understood by non-Who fans, so bring your other half to show them that You Are Not Alone.

"I'm bringing the story right up to date, while explaining the difference between an adult collector's item and a child's toy and probably raging about *The Only Way Is Essex* whilst eulogising *Meglos*. My producer has described it as 'acid-tongued but warm-hearted', which I rather like: and of course, I come to praise the Doctor, not take the mickey. Any jokes will be at my own expense rather than, say, *Meglos*'."

For tour dates and more details, see Toby's website at *www.tobyhadoke.com*

Death on Stage

■ The inaugural Greater Manchester Fringe Festival is set to include performances of two plays with a *Doctor Who* link – *Robots of Death*, based on the 1977 Fourth Doctor adventure, and *Storm Mine*, adapted from the final story in the *Kaldor City* audio drama series. The Doctor and Leela won't be featured but will be replaced by characters from the *Kaldor City* series. Both plays will premier at the FAB Cafe in Manchester on Sunday 1 July and on that day only, Paul Darrow will reprise his role of Kaston Iago in both plays.

Following 1 July, *Robots of Death* continues its run at the FAB Cafe from 3 to 8 July, and *Storm Mine* relocates to the Lass O'Gowrie for a run from 13 to 15 July. Tickets will be available from Quay Tickets in late May. For more information, please contact *info@thelass.co.uk*.

Scary Seventh

■ The seventh instalment of *The Scarifyers* audio drama series, *The Horror of Loch Ness*, is due to be released on 4 June. The late Philip Madoc, in his last acting role as Dr Pippin, joins series regulars Terry Molloy and David Warner as Dunning and Crow. Fraudulent Nessie hunters, demonic bed sheets, and Caledonian witches are amongst the menaces that the two adventurers must face. The story is available on CD for £11.99 and as a download for £8.99 from *cosmichobo.com*

Doctor Who Adventures

BBC
FREE! SQUIRTY SONIC!
OUT EVERY THURSDAY!
DOCTOR WHO ADVENTURES
DEADLIEST ALIEN INVASIONS!
THE BEST POSTERS!
AARGH!
AMAZING BEST MATES!
SCARY SILENT STORY!
JACK FACTS!
PLUS WINS! FRIGHTS! COMICS! PUZZLES!

■ *Doctor Who Adventures* 271, the magazine for younger fans, features a guide to the strangest and deadliest alien invasions and comes with a sonic water squirter. The mag is out now priced £2.60.

BEYOND THE TARDIS

Dominic May tells us what the great and good of *Doctor Who* have been doing away from the series...

Sophie Aldred and David Tennant: voice artists for CBeebies' *Tree Fu Tom*.

Olympic Challenges

■ *Bert and Dickie* starring **Matt Smith** as rower Bert Bushnell has been retitled *Going for Gold – The '48 Games* for its 25 June BBC America broadcast – the drama is expected on BBC One near that date. Also in June, **David Tennant** hosts an edition of *Shakespeare's Prefaces* about *Hamlet* for the BBC's Cultural Olympiad, and has narrated three further episodes of *Twenty Twelve* for BBC Two. **Lenora Crichlow** stars as 100m runner Shania Andrews in *Fast Girls* from 15 June, co-written by **Noel Clarke**, who also plays coach Tommy.

Jazzy Jenna

■ Beyond appearing as Rosie Williams in the fifth and final episode of Stephen Poliakoff's 1930s jazz band drama *Dancing on the Edge* (also featuring **Anthony Head**) for BBC Two, **Jenna-Louise Coleman** also filmed the 13-minute horror short *Imaginary Forces* in Detroit and Oregon, playing Ellen. Jenna was placed at 91 in *FHM*'s latest *100 Sexiest Women* chart with **Carey Mulligan** at 55 and **Karen Gillan** the highest-placed Scot at 36.

Children's Corner

■ **Matt Smith** recited *Once They All Believed in Dragons* for Disney Junior's *A Poem Is...* on 4 May joining **Jessica Hynes**, **Richard Briers** and **David Walliams** among contributors. **David Tennant**'s reading of *The Rhyming Rabbit* is issued on 7 June (he has also recorded *Jack and the Flum Flum Tree* and *Wolf Won't Bite!*). *Tree Fu Tom*, featuring the vocal talents of David and **Sophie Aldred**, continues on CBeebies.

Upstairs No More

■ After two series *Upstairs Downstairs*, the period drama originally co-created by **Jean Marsh**, and which features **Alex Kingston** has been cancelled by the BBC.

Beyond Torchwood

■ **John Barrowman** sang (rather than danced) with wolves on *The One Show* on 27 April while visiting a Shropshire sanctuary. **Burn Gorman** plays Phillip Stryver, Vice President of Daggett Industries in *The Dark Knight Rises* out on 20 July. **Kai Owen** played Gareth Powell in *The Syndicate* on 17 April. **Indira Varma** is George Duggan opposite **Frances Barber** and **Phil Davis** in BBC One's *Silk* to 19 June, produced by **Richard Stokes** with lead director **Peter Hoar**.

Frances Barber, sans eye patch, in *Silk*.

Awards

■ **Mark Gatiss** and **Beryl Vertue** accepted the South Bank Sky Arts TV Drama Award for *Sherlock* (co-created by Gatiss and **Steven Moffat**) at the Dorchester Hotel on 1 May. Gatiss says Series Three's first story will be a vague adaptation of *The Adventure of the Empty House*. **Sheridan Smith** won Best Performance in a Supporting Role at the Olivier Awards on 15 April for *Flare Path*, having filmed ITV1 drama *Mrs Biggs* playing Charmian Biggs opposite **Daniel Mays** as great train robber Ronnie and **Adrian Scarborough** as her father, Bernard.

Record Breaker

■ Sky Arts recorded its highest audience (339,000) on 12 April for **David Tennant**'s *Playhouse Presents* drama *The Minor Character*. The strand continues on 21 June with *Psychobitches*, portraying famous women from history psychoanalysed, including **Catherine Tate** as Eva Braun and Edith Piaf, and **Sheila Reid** as Mother Theresa. Tennant featured in Radio 4's *Believe It!*, a fictional version of **Richard Wilson**'s autobiography during May. **Bernard Cribbins** voiced the Wombles for Carphone Warehouse's recent advertising campaign, *Waste*.

Wizard Selections

■ **Piers Wenger** has been appointed as Channel 4's Head of Drama while continuing in his role as a Film4 executive producer. Casting for **Russell T Davies** and **Phil Ford**'s *Wizards Vs Aliens* is led by newcomers Scott Haran as Tom Clarke and Percelle Ascott as Benny Sherwood, with **Annette Badland** plus **Don Gilet** and **Nina Sosanya** as Benny's parents.

Resistance Is Useful

■ *Doctor Who* audio play writer **Eddie Robson** has scripted a Radio 2 alien invasion sitcom pilot *The Resistance* recording on 13 June at the BBC Radio Theatre starring **Katherine Parkinson**, Alison Steadman and **Peter Davison** for broadcast on 19 July. **Colin Baker** assisted memorabilia collector Barry Phillips sell some of his *Doctor Who* collection in Channel 4's *Get Your House in Order* on 26 April. **Sylvester McCoy** plays Neo-Nazi General Zwick in *Eldorado*, a horror musical recently released on DVD.

Tony Sibbald in *Terror of the Zygons*.

Jo Gets Animated

■ **Katy Manning** has provided the title role voice of a nine-month-old Blue Cattle dog in feature-length Australian animation *Oakie's Outback Adventures*. **Bonnie Langford** will award a new scholarship in her name for a three-year diploma in musical theatre to two candidates in June.

Quickies

■ **Freema Agyeman** attended the première of *The Dictator* at the Royal Festival Hall (10 May). **Stephen Gallagher**'s latest novel *The Bedlam Detective* has been published. **Hettie MacDonald** is a director on Paul Abbott's *Hit and Miss* airing on Sky Atlantic. **Ashley Way** directed *Casualty: Home Truths* (12 May). Congratulations to *Marco Polo* and *The Crusade*'s **Zohra Segal**, who turned 100 on 27 April, and who becomes *Doctor Who*'s first centenarian.

Obituary

■ **Peter Wragg**, visual effects designer on *The Visitation*, *Resurrection of the Daleks* and *The Trial of a Time Lord* Parts Five to Eight, died on 15 April aged 65. Mentor actor **Richard Henry** from Part Eight of *Trial* died recently. **Tony Sibbald**, who played Hibernian Oil official Huckle in *Terror of the Zygons*, died on 13 December 2011, aged 75. DWM

regenerations TWENTY 12
SWANSEA 22-23/9/2012

The critically acclaimed Regenerations Convention returns for 2012

Guests already confirmed include
Sir Derek Jacobi, Colin Baker, Frances Barber, Ian McNeice, Paul Darrow
PLUS! U.N.I.T. REUNION:
Richard Franklin, John Levene, Caroline John & Katy Manning

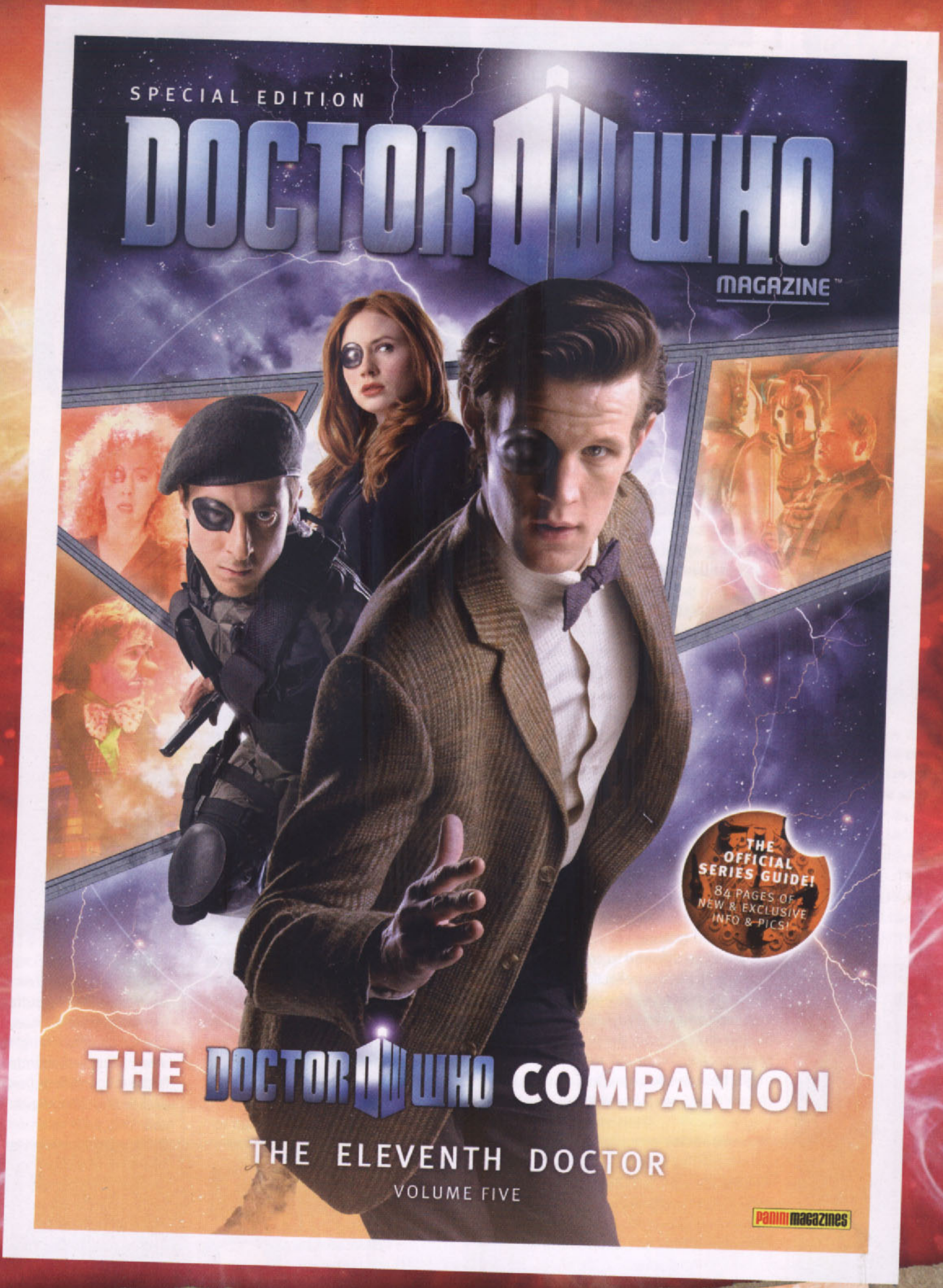
Regenerations is a two day convention, at the Village Hotel, Swansea. Price is £85 for the weekend, bookings are being taken now, cheques payable to Regenerations at the address below. See the website for full details.

Regenerations, 69 Grenfell Park Road,
St. Thomas, Swansea SA1 8EZ. United Kingdom

Regenerations is an unofficial Doctor Who event and is not supported or endorsed by the BBC or BBC Worldwide Limited. Guests appear subject to professional commitments.

WWW.REGENERATIONSSWANSEA.CO.UK

GET YOUR HANDS ON THE NEW DWM SPECIAL EDITION...



SPECIAL EDITION
DOCTOR WHO
MAGAZINE™
THE OFFICIAL SERIES GUIDE!
84 PAGES OF NEW & EXCLUSIVE INFO & PICS!
THE DOCTOR WHO COMPANION
THE ELEVENTH DOCTOR
VOLUME FIVE
panini magazines

The God Complex
"ALL OF TIME AND SPACE"
osing Time
"SAVE THE TEARS FOR LATER"
The Wedding of River Song
"I JUST TOLD YOU MY NAME"
The Doctor, the Widow and the Wardrobe
"GO AND TE
AT ONC

On sale now from WHSmith and all good newsagents, price £4.99

panini magazines

GALAXY FORUM

Turlough's TV tales, diverse Daleks, inside the mind of 'The Moff', and Monos, Monos, Monos - it's your letters!

Hello there! In issue 446, DWM caught up with Mark Strickson who played Turlough during the Fifth Doctor's era. Loads of you wrote in to comment on Mark's remarkable life – both in *Doctor Who*, and afterwards...

TURLOUGH'S TRIUMPH!

I just want to say thank you for the wonderful interview with Mark Strickson. He helped make Turlough such an interesting character and I'm glad to see Mark's enthusiasm for the programme hasn't diminished over the years. Turlough is still unique as a companion – intelligent yet unpredictable, selfish but also protective.

ANDREW ROE MIDDLESEX

Mark Strickson.

Travelling the world, hanging out with pirates and dodging hungry crocodiles? Mark Strickson isn't living the life of a former companion actor, he's living the life of a former companion!

The Doctor would doubtless approve of Mark's approach, which is to help save the world simply by letting people see and appreciate it. I was particularly impressed by Mark's understated but clear opposition to climate change denial, a campaign so sneaky and destructive that the Master would be proud of it. Mark is working to create a better world, and I salute him for it.

RICHARD MILNE EDINBURGH

Thanks for the informative and enlightening interview with Mark Strickson. It was great to be able to learn more about his life and work since *Doctor Who*, rather than him just being asked questions that have been answered elsewhere.

Mark surely has the most interesting CV of any *Doctor Who* companion before or since and his interview really gave us an insight into his career as a documentary producer.

ASHBY HADDON EMAIL

I can't tell you how much I have enjoyed the interviews with 'twentieth-century companions' in recent **DWM**s. Putting their *Doctor Who* experiences in the context of their lives, families and careers has been utterly fascinating, and is something that can only happen with the benefit of time and mature reflection. I hope there are plenty more to come.

Mark Strickson's reflections on John Nathan-Turner were very welcome, especially when considered alongside Sophie Aldred's from the previous issue. Maybe some sort of JNT retrospective might be called for, now that times have changed and people have moved on?

CHRIS WINWOOD EMAIL

Let me start by saying I agree with Tim Bradley [*Galaxy Forum*, **DWM** 446] that an interview with Sarah Sutton is long overdue. All of Nyssa's fellow travelling companions have been interviewed in recent years; Janet Fielding twice since 2005.

I take exception with the notion put forth in the Mark Strickson interview that Nyssa and Tegan were stereotypical damsels in distress. In *Castrovalva*, the two undertake a perilous journey to the citadel. In *Four to Doomsday* Nyssa stands up to Monarch and saves the Doctor from a beheading, while in *The Visitation* she destroys the android, and then in *Earthshock*, both Nyssa and Tegan pick up weapons against the Cybermen.

JIM WELKE STREAMWOOD, ILLINOIS

Reading Mark Strickson's interview in **DWM** 446, I was struck by his candid admission that he suffered (slightly) from depression. I have battled Churchill's 'Black Dog' myself for many years and wondered if anyone had ever considered an article on the nature of psychological and personality disorders such as anxiety, autism, OCD, addictive personality or antisocial disorders and whether there is any prevalence among *Doctor Who* fans *per se*? Without wishing to stigmatise or alienate fandom I would be surprised if dedicated and devotional (obsessional?)

Colin Baker's Doctor – adding a splash of colour to the place.

STAR LETTER

Once again, 'the curse of Colin Baker's costume' rears its ugly, garish head. Am I the only person who likes his costume?

I think that Mr Baker pulls off the outfit very well; in fact, I think he looks rather dashing in it. I find it quite sad that the costume is always the focal point in latter-day interviews with Colin. But blaming (at least partially) the costume for Baker's untimely dismissal is a step too far. One imagines that if Colin had been given the chance to hang around for longer, they would simply have given him a new set of clothes to wear.

No, I blame the fans at the time for the demise of Doctor number six. From the archive footage I have seen from the glorious DVD releases, I have been disgusted by the opinions and remarks from that very small, and sadly very vocal, set of *Doctor Who* fans who despise change, hate anything new about the show, and are completely close-minded and set in their ways.

Doctor Who is about being different, about embracing the alien and unusual. I will continue to enjoy the Sixth Doctor's reign as much as any of the other Doctors.

CORY EADSON EMAIL

For writing this issue's Star Letter, Cory wins *The Guardians of Prophecy* on CD, the latest audio drama starring Colin Baker as the Doctor and Nicola Bryant as Peri. It's out now from *bigfinish.com* priced £14.99 on CD or £12.99 to download.

TEXT IN!

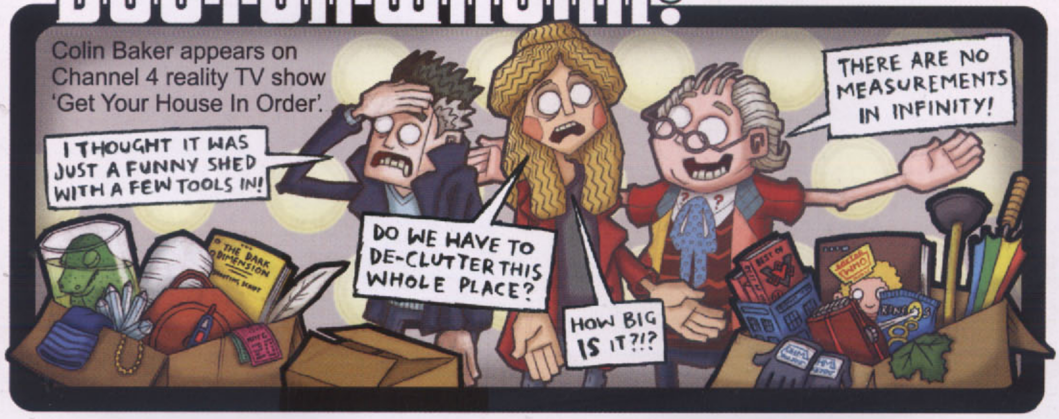
Message us from your mobile!

- **MARK FAULKNER** How long before the Shard is destroyed in *Doctor Who* like other London landmarks?
- **CHRIS** I think Jenna-Louise Coleman is going to be playing Romana. What a great Christmas present that would be!
- **ANDY B** Novelisations of the Eleventh Doctor's TV stories? They must be on the cards, surely?
- **KEV C** Remaking the missing stories would be awesome, maybe with Paul McGann recalling the early adventures before the Time War.
- **CHRIS W** You can see the Mandrels' actors' faces on the *Nightmare of Eden* DVD cover!
- **JEFF ARNOLD** If Sarah Jane adopted another child from space would she name it Walker?
- **ANON** Gary Gillatt's witty reviews are becoming my favourite read! How about a *Doctor Who* novel next?

Send your messages by texting DRWHO followed by your name and your message to 80088. Texts are charged at 25p per message, plus any network charges.* Please keep messages to 160 characters or under, and we'll print the best!

* SERVICE PROVIDER: TELECOM EXPRESS, 0870 8804869.

DOCTOR WHOAH! by baxter



Colin Baker appears on Channel 4 reality TV show 'Get Your House In Order'.
I THOUGHT IT WAS JUST A FUNNY SHED WITH A FEW TOOLS IN!
DO WE HAVE TO DE-CLUTTER THIS WHOLE PLACE?
HOW BIG IS IT?!?
THERE ARE NO MEASUREMENTS IN INFINITY!
THE DARK DIMENSION

Doctor Who followers or contributors didn't recognise some of these traits in themselves. Does the essentially solitary nature and alienness of the Doctor resonate with those with few friends or who find it hard to conform/fit in with society?

A clinical symptom of depression is anhedonia (the inability to experience pleasure from activities usually found enjoyable). The remarkable thing about *Doctor Who* is that it is often the only thing I can muster any enthusiasm for and just by thinking about it can make some of the mundanities of life bearable. I wonder if any other readers feel the same?

PETER GOLDSTRAW EMAIL

Well, *Doctor Who* always makes the **DWM** team feel warm and fuzzy, Peter. But is it possible to have too much of a good thing...?

ONE MAN'S RUBBISH...

I was horrified at the recent edition of the Channel 4 programme, *Get Your House in Order*, in which a fan with a formidable collection of *Doctor Who* merchandise was encouraged to dispose of his prized possessions.

Admittedly, the chap who owned the collection, Barry, had let it get a bit out of hand. But to have the so-called 'experts' claim that all his old *Radio Times* were 'worthless' was just plain wrong – some were, perhaps, but a few could fetch hundreds at auction.

The 'experts' also missed the fundamental point that Barry's collection made him happy – something that I doubt his newly-designed, spartan, dung-brown decor will do.

ADRIAN LOVAGE EMAIL

Fans looking to downsize their collections should definitely *not* follow the advice given in *Get Your House in Order*! Rather than trying to sell to a small group of punters at a convention, rare merchandise can often by sold for far greater profit on eBay. I'm sure this applies even if, like Barry, you have Colin Baker helping to flog your wares!

MAGS LITTLEJOHN EMAIL

The Mandrels – action figures are long overdue, surely?

GARY'S NIGHTMARE

DWM 446 was amazing. Everyone went the extra mile to bring us a fantastic mag, but I found myself enjoying Gary Gillatt's DVD review the most (as per usual) – especially as *Nightmare of Eden* is my favourite story!

However, that's not to say that I entirely agreed with Gary's criticisms. For example, I – like the interviewees on the disc's *The Doctor's Strange Love* – found Della to be a nice, ordinary character played reasonably well. The same goes for the customs officers, especially Fisk, who were portrayed beautifully. As for the Mandrels – well, all I can say is that it's refreshing to have a monster that's more cute than scary, and that a sock puppet release with 'fun fur and googly eyes' is long overdue by Character Options...

JAMES WOOD EMAIL

MAN AT THE TOP

Issue 447 of **DWM** was great, and I was particularly thrilled and intrigued by your interview with Steven Moffat. It's good to have an insight into the perspective of the showrunner at the time when he's embarking on the biggest two years of the show since the 2005 relaunch.

GARETH M JONES EMAIL

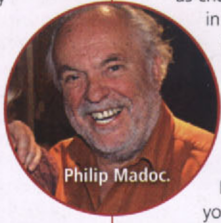
I've just finished your wonderful and extensive interview with 'the Moff'. It was great to find out his views on previous episodes. As for his revelations on the story arcs, it was great to have an insight into what goes on in the making of them. I don't disagree with anything he said. Well done on another magnificent interview, **DWM**!

RHYS JOSE HERTFORDSHIRE

THE MYTH MAKERS

I was very sad to learn that Philip Madoc, Peter Halliday and Dennis Chinnery had passed away. These three men set the tone for guest stars in *Doctor Who*. Whatever the role, however minor or large, they played each and every one of them magically. Madoc was exquisite as Solon, Halliday was dynamite as Pletrac, and Chinnery was legendary as Gharman. These deaths will take something away from the mythos of the programme. May the three who ruled rest in the garden of fond memories forever.

JAS MELCK EMAIL


Philip Madoc.

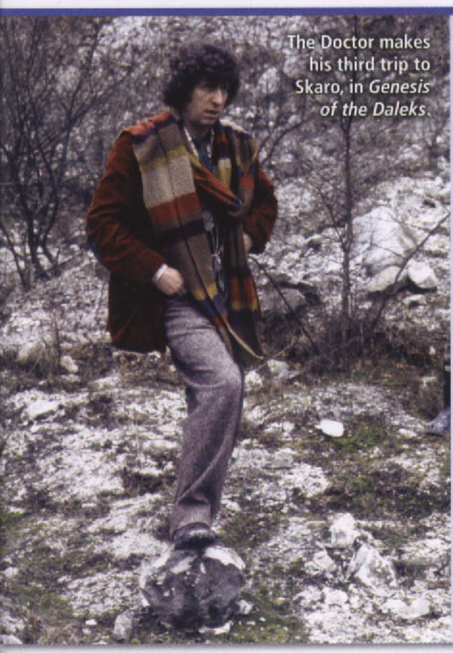
Thanks for a lovely piece about Philip Madoc in **DWM** 447. He was an actor I adored from an early age, not least in his five appearances in *The Avengers*. I only met him the once, where he was as charismatic and mischievous in the flesh as on screen. We debated Lloyd George, then I nervously gave him *The Power of Kroll* to sign. He looked at me as if to say, 'Why do you wish me to autograph a turd?' So I justified myself: "I know you don't think much of it, but you're very entertaining. It's the way you look permanently cheesed off, you seem to be playing someone who's looking at his boss and thinking he could do a much better job." I was rewarded with that famous wolfish grin. ►

@DWMtweets

Join other DWM readers on Twitter!

- **@mambutcher** Laughing at the list of Dalek defeats delivered in the form of a planning document in **DWM** 447. Fantastic.
- **@Terry_Hayward** Just discovered that I can make the noise that accompanies the title credits to *The Tenth Planet*. Please send help.
- **@Detoxbtex** Have just enjoyed **DWM** 447's Steven Moffat interview and am left more excited and less informed than I was before. Excellent work.
- **@atruedrwhofan** Re *The Green Death* pics in **DWM** 447: Who told Jon Pertwee those white pants were a good idea? He looks like a jockey!
- **@neilandrozani** Wonderful tribute to Philip Madoc in **DWM** 447. I think he's just become my acting hero. What an actor!
- **@BarnabyMoo** John Nathan-Turner. It's been 10 years. An underrated man who saved *Doctor Who* many times over. Still missed.

Add *#dwmgalaxy* to your Tweet, if you want to be included in the next issue...


The Doctor makes his third trip to Skaro, in *Genesis of the Daleks*.

ASK DWM!

Puzzled? Confused? Quizzical? Send all those knotty *Doctor Who* posers for us to answer!

DEAR DWM

Given that the Doctor has the whole of time and space to explore, he does seem to spend an awful lot of time on Earth! But aren't there any *other* planets he keeps going back to?

DARYL FRANKS EMAIL

DWM REPLIES: Well Daryl, the universe is unimaginably large with countless worlds to explore, so it's perhaps not surprising to discover that the Doctor has apparently revisited relatively few of them. However, there are a few that we've seen the Doctor go back to on more than one occasion.

The Doctor presumably began his life on **Gallifrey**, and after he and the TARDIS ran off together for adventures, he popped back to his home planet at least five times; in *The War Games*, *The Deadly Assassin*, *The Invasion of Time*, *Arc of Infinity* and *The Five Doctors*.

The Doctor has paid numerous visits to other worlds, too. He ended up on the Daleks' homeworld, **Skaro**, on at least four occasions (*The Daleks*, *The Evil of the Daleks*, *Genesis of the Daleks* and *Destiny of the Daleks*), before blowing it up at an unspecified point in its history (in *Remembrance of the Daleks*). He also popped to **Telos** a couple of times (*The Tomb of the Cybermen* and *Attack of the Cybermen*) to encounter his second most enduring enemies on their home soil.

The TARDIS twice took the Third Doctor to **Peladon** (*The Curse of Peladon* and *The Monster of Peladon*), where he became embroiled in local politics; he nabbed a blue crystal from **Metebelis Three** (in *The Green Death*), which he was eventually obliged to return some months later (in *Planet of the Spiders*); and we've seen the Doctor visit the red planet, **Mars**, twice – firstly while under the control of Sutekh (in *Pyramids of Mars*) and on the second occasion meeting Adelaide Brook (in *The Waters of Mars*). He's also visited **New Earth** twice (in *New Earth* and *Gridlock*).

In addition, there have been many planets that the Doctor tells us he's been to before (eg, **Karfel**, **Tigella** and Leela's planet) or that he returns to within the same story (eg, **Kembel**). And, while not strictly speaking a planet, the Doctor's been to **the Moon** a few times, too (*The Moonbase*, *The Seeds of Death* and *Smith and Jones*).

As for the sheer number of times he's been to **Earth**... well, he clearly has a special fondness for us humans!

GALAXY FORUM

WHO TUBE

This month's pick of *Who*-related videos on YouTube.com

Maestro Murray Gold, wizard of the ivory keys, bashes out a sensational version of his Eleventh Doctor theme, *I Am the Doctor*. Search YouTube for: **Murray Gold Doctor Terrified Duck**

Short but sweet, this fan-made video imagines what a BBC One trailer for the *Doctor Who* 50th Anniversary Special might look like. Search YouTube for: **VG934 50th First Question**

Lights! Make-up! And... action! Watch the Daleks get ready for their **DWM** 447 cover photoshoot, thanks to CGI wizard Gavin Rymill! Search YouTube for: **Doctor Who Magazine 447**

Zohra Sehgal, who appeared in *Marco Polo* and *The Crusade*, is 100 – the first *Doctor Who* actor to reach that age – and talks about her life. Search YouTube for: **Zohra Sehgal Interview**

As seen on this year's *Britain's Got Talent*, 'Dalek impersonator' Martyn Crofts shouts his socks off with no sense of shame whatsoever. Unlike the viewers. Search YouTube for: **BGT S06 Dalek**

◄ As for **DWM** 447's cover – what fabulous CGI Daleks! How many of us will lay out our Character Options toys to recreate that image? Though the most exciting picture in the issue was Adrian Salmon's smashing Cyberman in *The Time Team*.

ALEX WILCOCK ISLE OF DOGS

Yes, *that* cover, by the talented Gavin Rymill, has proved to be very popular – and as Alex suspects, he's not the only one to make his own version of it...

EVERY DALEK EVER!

Katy recreates issue 447's cover!

My six-year-old daughter Katy loved the cover of the latest **DWM**, and was determined to recreate it with action figures.

Sadly, our *Remembrance of the Daleks* Imperial Dalek and *The Stolen Earth* Dalek Supreme don't contain anti-gravity modes, so Katy (yes, named after Ms Manning) had to hold them up instead. She wanted me to send it into the people at the '*Doctor Who* comic'.

KENNY SMITH HAMILTON

Top work, Katy!

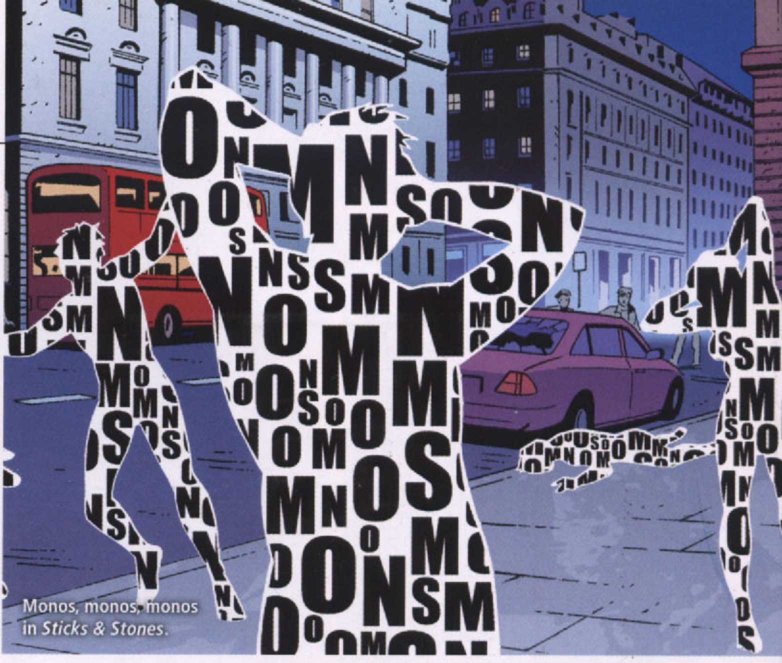
The Dalek cover is the best magazine cover ever (and that includes *FHM*!).

DAVID GILGUN EMAIL

Fabulous Dalek cover. The shot on page 3 is also amazing. I see a limited edition print possibility... I'd definitely buy it!

STEVE SOUTHART EMAIL

MONOS MONOS MONOS



Monos, monos, monos in *Sticks & Stones*.

I must be honest here, I normally flick through the comic strips, not taking anything in but I have really enjoyed *Sticks & Stones*, I wish it had gone on longer than two issues, I could really imagine it being a television story! Please give my thanks to Scott Gray for writing this wonderful story.

RYAN DENYER, BRIGHTON

I'm over the moon Scott Gray is back writing **DWM**'s comic strips. Gray's Eighth Doctor stories are some of my favourite *Doctor Whos*, not just in strip form but of any kind – the rejuvenated series definitely owes Gray something of a debt. Based on the rollicking *Chains of Olympus* and the intriguing first part of *Sticks & Stones*, Gray's still got it!

CHRISTIAN BONE EMAIL

Just writing to say how fantastic the last comic strip, *Sticks & Stones*, was. Scott Gray has captured the characters of the Doctor, Amy and Rory brilliantly and has created one of the most interesting villains I have ever seen with the help of the exceptional artwork by Martin Geraghty, David A Roach and James Offredi. The resolution to the story is genius and the cliffhanger leaves me wanting more.

ELLIS HAMPTON EMAIL

WOW! What an ending to *Sticks & Stones*! I love how in **DWM** you can create episodes that would have been too expensive or hard to film for TV. The ending has left me on the edge of my seat? Who is she/he on the monitor? Why is it going to hurt? Well done to Scott Gray for writing a brilliant strip.

RHYS JOSE HERTFORDSHIRE

It's been brilliant to have Scott Gray writing for the comic strip again. The wit, sense of adventure and acute characterisation he brings is always a joy to read. Hoping he'll be writing more.

TIM MCNIVEN EMAIL

WHO SPOTTING!

I've recently been enjoying the BT 'Flatmates' series of adverts, which feature, in prominent positions on two of the flat's walls, posters of the two 1960s Dalek films!

ANDREW CAMPBELL EMAIL

Well spotted, Andrew! Everyone, keep your eyes peeled for more unexpected *Doctor Who* sightings, and let us know. Until next time... **DWM**

ON THIS MONTH... 25 YEARS AGO

It's June 1987, and DWM 126 pays tribute to the late Patrick Troughton...

DOCTOR WHO MAGAZINE
New Season News
Patrick Troughton Tribute Issue

TRIBUTE TO TROUGHTON

DWM 126 was dedicated to Patrick Troughton, the Second Doctor, who passed away at a convention in Georgia, USA, on 27 March 1987. Actor Frazer Hines, who played his companion Jamie, wrote a personal, heartfelt tribute in the mag: 'I still expect him to turn up with his tote bag over his shoulder and say, "Aha, Frazer, caught you out at last." Dear Patrick, I do miss him.'

A PERSONAL TRIBUTE BY FRAZER HINES

ULTIMATE WIN

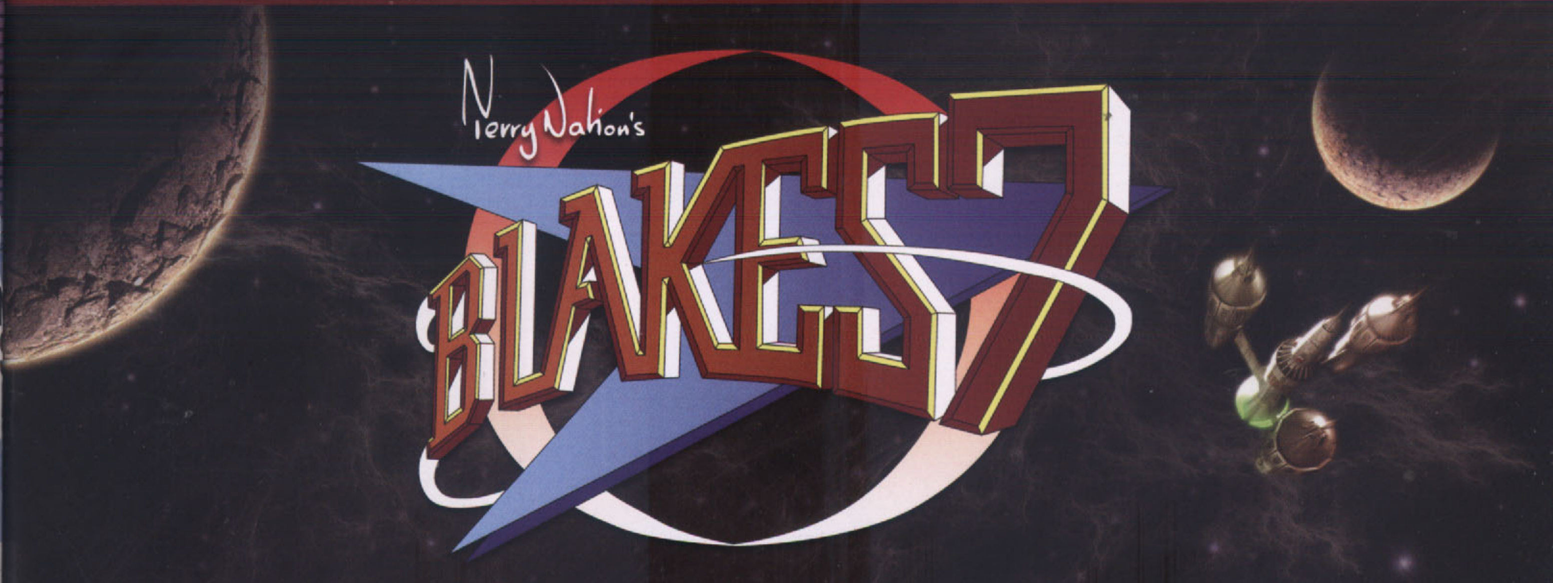
Elsewhere in **DWM**, the results of the *Season Survey* were revealed. There was just one story in Season 23 – *The Trial of a Time Lord*. Readers decided that their favourite episodes were Parts 13 and 14 (sometimes known as 'The Ultimate Foe'). "We were treated to a thrilling battle within the Matrix that most certainly did not have a cop-out ending," enthused reader Helen Kingsley of Rotherham. "It was superb stuff." David Gilkes of Surrey was less impressed, however: "I'm just so sick of the way we've had this Gallifrey overkill!" he complained. Overkill? No, not really... Gallifrey didn't appear in that story and the burnt orange skies of the Doctor's home planet wouldn't be glimpsed again until *The Sound of Drums*, some 21 years later...

STRANGE MATTER

The series' immediate future would see a new star take centre stage. 'The 24th season has started its production schedule with five days of location work for the first story featuring Sylvester McCoy as the Doctor,' reported *Gallifrey Guardian*. 'The five days were from 4 to 8 April, and apart from the first Sunday's work, the weather was regrettably bad... Director Andrew Morgan took his crew down to Frome in Somerset to tape the location scenes for the Pip and Jane Baker yarn *Strange Matter...*' The Seventh Doctor's era had begun!

HOME SWEET HOME

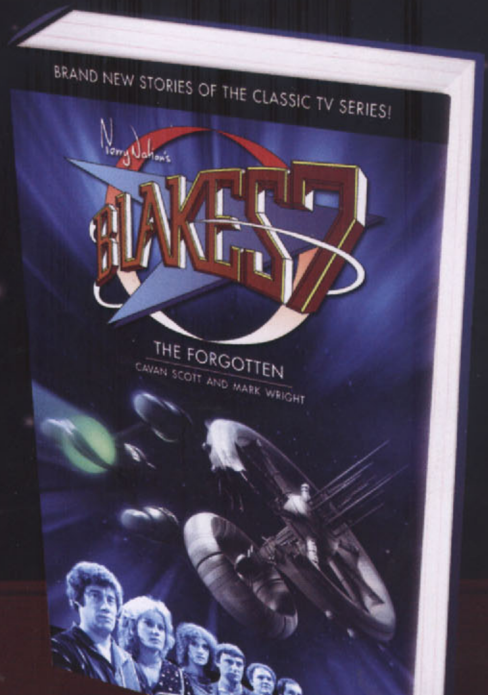
THE ORIGINAL CAST IN BRAND NEW ADVENTURES


Terry Nation's
BLAKE'S 7

THE REBELLION IS REVIVED IN THRILLING FULL-LENGTH NOVELS AND AUDIOS STARRING THE ORIGINAL CAST

THE LIBERATOR CHRONICLES
VOLUME 2
OUT AUGUST 2012

Terry Nation's
BLAKE'S 7
THE LIBERATOR CHRONICLES
VOLUME 1: THE TURING TEST SOLITARY AND COUNTERFEIT
THREE NEW STORIES PERFORMED BY PAUL DARROW, MICHAEL KEATING AND GARETH THOMAS


BRAND NEW STORIES OF THE CLASSIC TV SERIES!
Terry Nation's
BLAKE'S 7
THE FORGOTTEN
CAVAN SCOTT AND MARK WRIGHT
BIG FINISH

THE LIBERATOR CHRONICLES – VOLUME 1
STARRING PAUL DARROW, MICHAEL KEATING AND GARETH THOMAS
OUT NOW

THE FORGOTTEN
BY CAVAN SCOTT AND MARK WRIGHT
OUT MAY 2012

AVAILABLE FROM BIGFINISH.COM AND ALL GOOD BOOKSHOPS
CREDIT CARD HOTLINE **01628 824102** FREE UK DELIVERY ON EVERYTHING

ENHANCED AUDIOBOOKS ON CD AND FOR DOWNLOAD

Blake's 7 ™ © B7 Enterprises Ltd 2012. All rights reserved. Blake's 7 wordmark and logo are trademarks of B7 Enterprises Ltd and are used under license. Blake's 7 ™ © B7 Enterprises Ltd 2012. Based on the original television series BLAKE'S 7 created by Terry Nation.

A KNIGHT'S TALE*

William Russell has been playing the Doctor's companion Ian on-and-off for 49 years! DWM met up with this legendary *Doctor Who* star to look back on the very early days of the series...

Interview by BENJAMIN COOK

THE LOST STORIES
The Masters of Luxor
Farewell, Great Macedon
The Fragile Yellow Arc of Fragrance
The Rocket Men
The Transit of Venus
The Wanderer
The Time Museum
The Five Companions

Above: some of William Russell's contributions to the Big Finish audio range.

William Russell, 87, is a legend. "It's very nice and flattering that people think so," he says. "I'm always astonished by the reactions of people. They look at you in a funny sort of way." One of the original four *Doctor Who* regulars, he played science teacher Ian Chesterton in the show's first two seasons, opposite William Hartnell's First Doctor, Carole Ann Ford as the Doctor's granddaughter Susan, and Jacqueline Hill as history teacher Barbara Wright. Together, Ian and Barbara were part of the show's original mission statement, to alternate between science-fiction and historical stories.

"To me, *Doctor Who* was part of my life, part of my career, and a stepping stone to other things," he says. "I suppose I have enjoyed it, and put it to bed in my memory. I'm not sort of sentimental about it in that respect." We're sitting in the living room of his north London home, drinking coffee. He has lived here since 1981. The shelves are laden with books, on history, literature, and scores of other subjects. Not so much science, though. Ian Chesterton might not approve. There are two schools within a few minutes' walk of this house, but neither is Coal Hill, disappointingly. There are no junkyards nearby either. Or mysteriously placed police boxes.

Many fans agree that it would be fitting for William Russell - real name Russell Enoch - to return as Ian on TV, for an episode of the show's 50th anniversary next year. "Well, I doubt it now," says Russell. "I mean, I doubt I would be asked."

But if you *were?*

He smiles. "If I was, I would certainly try to do whatever they expected. There is a big difference. I'm now 87. Everything's changed enormously. But certainly I have met people recently who have that sort of enthusiasm and excitement for me returning. They're saying, 'Wouldn't you like to do another one?' Well, I don't know."

Do you watch the current show?

"I try to, yes. I'm just amazed when I look at *Doctor Who* today. It's such an extraordinary leap away from what we were doing. It's always very well acted, and it's got wonderful sets and effects. It's very impressive. The standard is so far ahead of what we did. Each episode is like a very good film. Excellent. We were doing it for children, really. Gradually we were trying to make it a bit more adult, but mainly it was children's television, and so there were certain things we couldn't do. You learnt those as you went along. I mean, the problems the characters face and deal with today are so sort of grown up. We were really about adventure and 'Look out, Doctor!'"

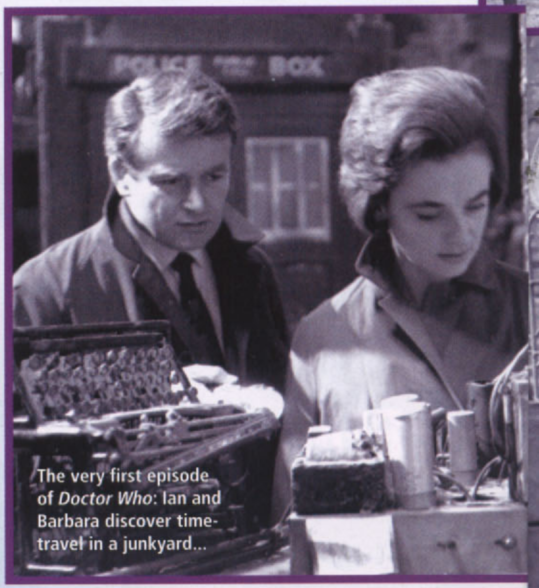
Even so, the show's original blueprint - a man in a police box, voyaging through time and space - is intact. "Well, it is, in a sense. And I'm glad. The music was always wonderful, and they've kept that, too. But the things they can do now..."

In Russell's day, the show may have suffered from lack of money -

"It certainly did," he cuts in, "*and* lack of a good script."

Really?

"Oh yeah. We used to have terrific arguments about the script. We were always rewriting. 'I can't possibly say *that*. Ian doesn't talk like that! You can't make me say it.' The first day - the readthrough - of each new script was always fun. There was always an argument. Sometimes it was quite serious."



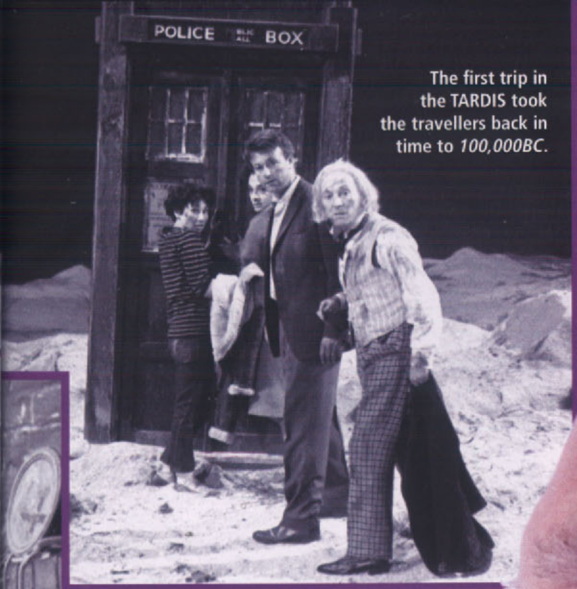
The very first episode of *Doctor Who*: Ian and Barbara discover time-travel in a junkyard...

Between who?

"It would be the new director, whoever that was, arguing with us, really - Bill, Jackie, Carole and I. We'd already been on the phone to each other, discussing the various points we wanted altered. Sometimes we won, sometimes we didn't, but it was always an interesting day. We made friends with the script editor, who became a sort of chum who we would take for drinks and say, 'Now, look, I've been dashing about shouting "Look out!" It's time I did something more than that.' Ian was an action man, really, so I had to be in the action, and the action had to happen. When it wasn't happening, I would complain bitterly. I'd say, 'Ian can't just sit around. I want to go do something.' I was always shooting off my mouth. I never felt shy about saying my bit, or what I felt about the part."

The original TARDIS team began life in early 1963, when Donald Wilson, the BBC's Head of Serials, asked staff writer CE Webber to develop some engaging regular characters for a new educational science-fiction adventure series for children, which he was developing with the Head of Drama Series and Serials, Sydney Newman. Webber proposed a 'handsome young man hero' (attractive to teenagers), a 'handsome well-dressed heroine (appealing to older women), and a 'maturer man, 35-40, with some "character" twist' (attractive to fathers). On Newman's suggestion, the 'maturer man' became a frail eccentric who was hundreds of years old - the 'twist' being that he was an alien - and Webber added to the roll call a 'with it' 15-year-old girl, who would become the old man's granddaughter, Susan. Also, Webber made the older heroine a schoolmistress - this would become Barbara Wright - and the young male hero an athletic schoolmaster, initially called Cliff, but ultimately Ian Chesterton.

By 1963, Russell had been an actor "for about 12 years, so I was a lot



The first trip in the TARDIS took the travellers back in time to *100,000BC*.

more experienced than other people starting in *Doctor Who* later." He recalls how *Doctor Who* was pitched to him: "It was Verity [Lambert, the show's producer], really, who hooked me. We went to have lunch together. We didn't have much lunch, but we had quite a few drinks at the bar. Verity was a wonderful, delightful young producer. She'd been plucked out from being a PA [at commercial station ABC, where Sydney Newman had worked prior to joining the BBC in 1962], and she was marvellous. She was our age, and she would stick up for us, mainly."

In fact, *Doctor Who* was Verity's first TV producing job. "I had never produced anything," she told **DWM** in 1996. "I hadn't got a university degree. I was not a BBC-type person. I was aware that I was an oddity... All of a sudden, this woman arrived on the scene. Not just a woman, but a very young woman comparatively, and the only one in the department. People were not particularly rude to my face, but they were obviously quite shocked when they met me for the first time."

Russell says: "People don't like change, do they? They really don't. We were a bit cut adrift. You know, 'Who are those people?' We were a new sort of anomalous group of people trying to do something a bit different. I mean, the BBC didn't give us any help at the beginning. We got Studio D at Lime Grove. Studio D was about the size of this living room, with three enormous cameras. There wasn't any room for much acting."

And 25-year-old Anglo-Indian director Waris Hussein oversaw *Doctor Who*'s crucial opening four episodes. "As an Asian, I was a phenomenon," he ►

"I was always shooting off my mouth. I never felt shy about saying my bit, or what I felt about the part."

---

* Ian Chesterton became 'Sir Ian' when he was knighted by Richard the Lionheart in the episode *The Knight of Jaffa*.

Trips back into history were created in the studios of Lime Grove.

told **DWM** in 2004. "Nobody discussed it, almost out of self-consciousness, but that set off my own insecurities." According to Waris, both he and Verity had to "put up with a lot of innuendo and gossip about how we'd got to do what we were doing. It wasn't so much in my case as with her, because she was a very attractive young lady and it was like, 'Well, what do you think she did to get the job?' That sort of bitchiness."

"It was very, very difficult for them," says Russell, "but Waris did very well. He was wonderful, of course. We all liked Waris, so we supported what he was doing, but it was very tough for him at times. The old gentlemen at the BBC had been making television for 40 years, and they were ready to go on doing it. What they wanted was a really good Dickens series. They felt that *Doctor Who* was somehow beneath them. Gradually, we got rid of the old gentlemen."

Russell insists that William Hartnell was a strong supporter of a young, first-time TV director and an even younger female producer taking charge of *Doctor Who*. "Oh, he embraced that. There were certain people who came in to direct who he didn't like, but most of the time he was fine. He got on with Waris and Verity very well."

Did *Doctor Who* seem groundbreaking at the time?

"I can't say I felt that. I saw it much more as an actor fighting for his bit and his character. That's really what I was doing all the time. Of course, sometimes Verity couldn't stick up for us. I had a scene with Carole [in 1964 two-parter *Inside the Spaceship*] in which she picked up a pair of scissors and tried to attack me. The old gentlemen said, 'You can't do that in a children's programme! You can't have children picking up scissors and fighting each other!' Maybe we were pushing the envelope a little too far. Fights were always an embarrassment to me, because I'd done [Russell's big TV break, the title role in 1956-57 ITV drama *The Adventures of Sir Lancelot*], where we did fights all the time. I knew that you had to have a lot of cuts in fights, but we couldn't afford to on *Doctor Who*. We didn't have the time. I remember Verity saying, 'Look, we've got three cuts.' 'But Verity, that's not enough!' Certainly I was always complaining about the fights."

In common with most British TV drama at the time, *Doctor Who* was recorded 'as live'. The actors were given four days to rehearse each episode, from Monday to Thursday, and then a camera rehearsal on Friday during the day, and the studio recording Friday evening. "We really enjoyed the excitement," states Russell. "Always a certain amount of adrenaline was flowing." If an actor (say, Bill Hartnell) fluffed his lines, his co-stars (usually Russell) would have to cover up for him. "That's a thing I learnt in rep. You'd get to the denouement, the end of the thriller, and the chap who's playing the detective is sending out little signals: 'What the hell am I saying next? I can't remember!' We were always ready to prompt our fellow actors."

And after studio days? Straight to the bar?

"We always had a little drink," smiles Russell. "And we got into the habit of having lunch together on shooting days, a nice picnic lunch in studio, because we thought the BBC meals were terrible. We started bringing in things. Verity started it. We'd have something from Fortnum & Mason, which we provided ourselves. I enjoyed it. Always in my mind and my memory, *Doctor Who* was a very, very happy time, because we all got on so well. We liked each other, which was a bonus. These things don't always work out like that."

Asked more about William Hartnell, Russell admits that he could be "tricky to work with on some things. If you assumed that you were in any way superior, if that came out in your discussion with him, he would react to that. That was not on. The thing about Bill was, there were areas that it was not good to approach. You had to be careful. I can see why he would be tricky with some people, if he suspected that they suspected he wasn't sufficiently educated to deal with them. That was really what it was. He resented that. He'd make funny little cracks about words or adjectives that were unfamiliar, that he couldn't pronounce properly or something. But we all backed him up.

"Bill was older than anyone else, and he'd come up the hard way. He started in farce, doing comedies and things like that, and then he was playing wonderful parts in [1947 British gangster film] *Brighton Rock* and all these things... He was a very good film actor, no doubt about it. He was aware of the feeling that there were people against him. Bill was very conscious of this."

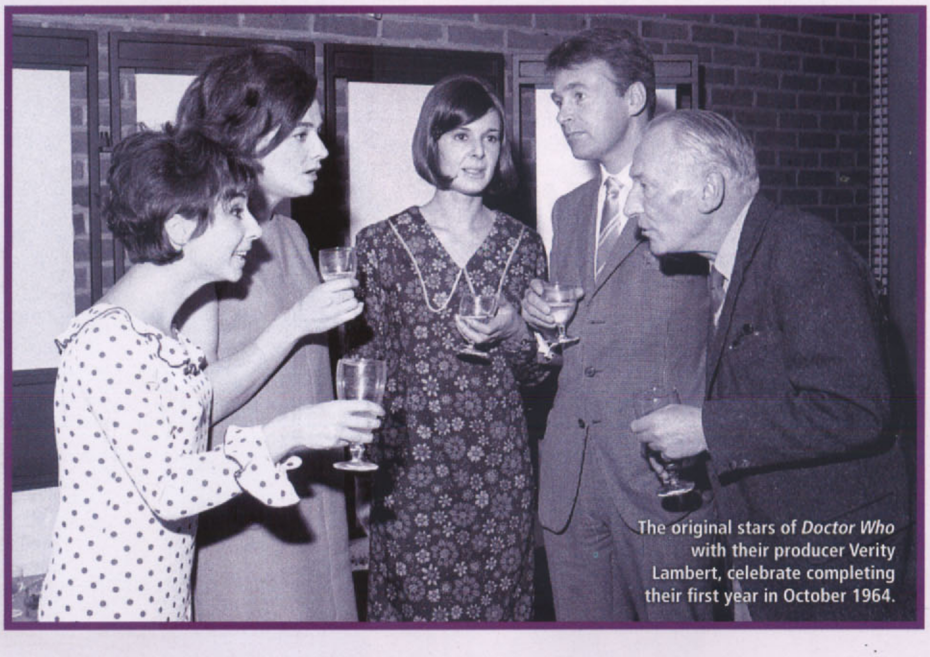
People at the BBC?

"People he met as well, but there was certainly a group of people at the BBC. He figured that they didn't recognise that he was a good actor. In fact, he was terrific, I thought, as Doctor Who. He was an enormous fan, you know. He really liked *Doctor Who*. He became absolutely dedicated to it. Very attached to it. He wanted to do *Doctor Who* forever."

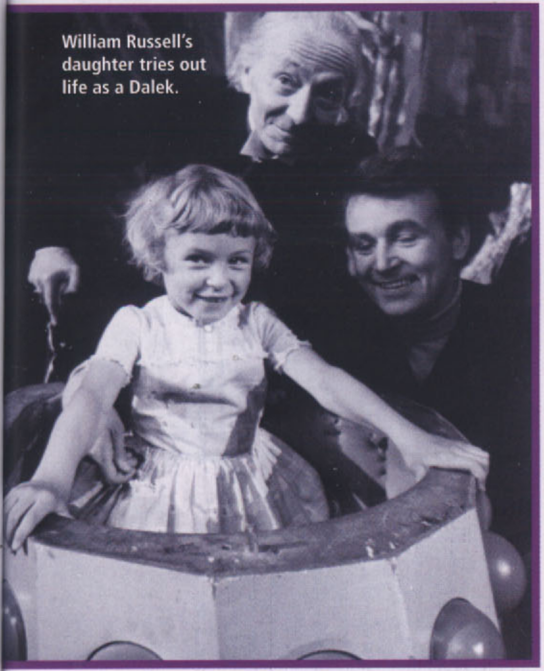
Russell can't have imagined, when he started out on the show, that he'd still be talking about *Doctor Who* almost 50 years later?

"No, and the fact that we were all trying to be cavemen - or the other actors were [in the second, third and fourth episodes of the first *Doctor Who* serial, set on prehistoric Earth] - sort of confirmed one's worst feelings about it. We thought, 'Well, we'd better get another job. This will last about six weeks.' It was when the Daleks came [in the following serial] and with the reaction to the Daleks that you felt, 'This is really good - you know, this is something that's going to last.'

Ironically, the regulars were less than impressed with the Daleks initially. "We were very critical in the beginning. Well, you see, to have a sort of lavatory plunger as one arm, and then a mock electrical gun, and of course the fact that we rehearsed with the Daleks without their tops on... So we never imagined that *Doctor Who* would be



The original stars of *Doctor Who* with their producer Verity Lambert, celebrate completing their first year in October 1964.



William Russell's daughter tries out life as a Dalek.

"My three small children were frightened by the Daleks – so we were doing something right!"

so enormously successful and long-lasting. It was quite interesting for me, because my three small children used to watch it from behind the sofa, and they didn't like it when the Daleks came on. They all disappeared. They were quite frightened by the Daleks, so we were doing something right. Perhaps I should have picked up on that.

"They'd been with me to the studios, and sat in Daleks, and pedalled them around. Not all of them, but my eldest daughter. She came and had her picture taken in a Dalek. It was rather astonishing, the reaction after the Daleks, the increase in our fan mail and people talking about it. Everybody sort of suddenly knew about *Doctor Who*. It was very successful from that moment, really. I remember Bill coming into a rehearsal one afternoon with a copy of the *Evening Standard*. 'There we are,' he said, and opened the paper to a cartoon. It was at the time when Britain was sort of thinking about joining the Common Market, and General de Gaulle had pronounced on it [*the French president vetoed the British application to join the European Economic Community, in 1963 – Ed*], and there was this cartoon of de Gaulle as a Dalek saying, '*Non*!' With that, you felt we would run and run. When you're being satirised in a newspaper, you know you're a success."

How did you deal with that level of interest in the show? Presumably, before long, you couldn't walk down the street without being recognised?

"Well, I did," he laughs. "Perhaps I'm very different outside of work. No, it was a different time. I didn't get much."

Did you want to be famous?

"Yes, but the main sort of motive for me was to keep working, and to do those things that would lead me to more work. When I look back on my life, I can see that I've had long periods of

Before starring as Ian Chesterton in *Doctor Who*, William Russell had been the lead actor in ITC's *The Adventures of Sir Lancelot*.

© MIRRORPIX

unemployment. A very good year would be, well, I'd worked for nine months. There were always times when you were anxiously ringing up your mates and saying, 'What are you doing? Anything going?' We all kept in touch like that. When I landed *Doctor Who*, it was exciting to have it always there, to have work for the whole year. We looked for work that would stretch our imaginations and challenge us, and *Doctor Who* was great for that. It was fun to suddenly become a Roman, or be a part of Marco Polo's entourage.

"We enjoyed the different serials that we did – the historical one, and then the science-fiction one. I had been a very happy person in rep, doing a play every week. You get the script on Monday, you've got to have learnt it by next Monday in time for rehearsals. I liked that. It's rare for young actors today to get the sort of practice that we had. It's like when you're in one of the big companies, the Old Vic or the RSC..."

So why did you leave *Doctor Who*?

"We all of us – perhaps apart from Bill, who just wanted it to go on and on and on – envisaged it as sort of another job. We didn't see a life in *Doctor Who*. It was one of those things that you did. When Jackie and I felt we'd had enough, we said we wanted to leave it and move on. In those days, there was much more of a feeling amongst actors that the place to act was in the theatre. That was our real job. We were always joking and teasing each other with remarks about 'Oh, I know, you want to be at the Old Vic!' The accident of my early career was that it wasn't the theatre; it was television and little films. We didn't seek success – or I don't think *I* did – in the television world. I suppose *Doctor Who* was great fun and everything, but you can't live on fun. You've got to try Shakespeare! As a young actor, you felt like that."

William Russell suspected that William Hartnell wanted *Doctor Who* to go on and on, and to play the Doctor forever.

You were ambitious?

"Oh, I was, yes. I've remained ambitious. When Jackie and I left, we did a play together, a Terence Rattigan play [*Separate Tables*], and went on tour with it."

The pair's final appearance in *Doctor Who* was 1965 Dalek serial *The Chase*. "Bill never forgave us for leaving," admits Russell. "He couldn't understand it, which was nice in a way, but in another way... We were saying, 'We're not going to do this forever, Bill. We're going to go on to do other, better things,' and that's what upset him, I think. He said to me, 'What's the matter with you? You've got three kids, you've got a job, we're having a great time – what more do you want?' 'I want to do a play, Bill.' 'Oh Christ –!' He didn't understand that. Maybe he was right. If we'd sat there and developed in the way that he wanted us to, perhaps we would have been more successful, or made more money. Those things were important to Bill. No, he never forgave me for jumping ship.

"It's a funny thing, life as an actor. You're in a company, and you have these great friendships with people, and then suddenly you're out of the company, you're getting another job, and you never see them again. Two years later, you've drifted apart. The people you keep in contact with, I suppose you really do want to keep in contact with. I kept in contact with Verity, not that we ever worked together again, but she was a friend. But Bill was not that approachable about that sort of thing."

William Hartnell died in 1975. The last time Russell saw him was ten years earlier, on their last day working together on *Doctor Who*. "It was, yeah. Jackie and I went off to do this Rattigan play, and it immediately cut us off from Bill and the work that he was doing. I don't think either of us ever saw him again."

"Bill said, 'What's the matter with you? We're having a great time. What more do you want?'"

WHAT THEY'VE SAID ABOUT WILLIAM RUSSELL...

FRANK COX
Director, *The Brink of Disaster*, *Kidnap* and *A Desperate Venture*

"I took very much to William Russell and Jackie Hill. The kindness shown by Russ and Jackie to a young, inexperienced and shy director was wonderful. Bill Hartnell is no longer with us, but my experience, quite candidly, was that he had a memory problem and that he didn't like learning lines. What he did like was wearing the costume, striking the grand pose, saying 'I am the Doctor,' and leaving Russ and Jackie to carry the plot... Most of the time in rehearsals was spent very tactfully offloading his great chunky speeches onto either Russ or Jackie." (**DWM** 213)

JACQUELINE HILL
Barbara

"I got on particularly well with William Russell. He shared my sort of approach to acting and liked to get on with the job with the minimum of fuss... We decided to leave virtually as a mutual thing. We'd done two years, which was a strain, and there wasn't a lot more we could do with it... As for the question of going together, well, it all just seemed to come together at the right time for both of us. I think it had always been felt that Ian and Barbara, who had this slightly romantic side to their relationship, should go together much as they came – back to the London they left. They wrote us out well, I thought." (**DWM** 105)

VERITY LAMBERT
Producer

"William Russell and Jackie Hill's departure I thought was a pity, because they were our link with Earth, and that was a terribly important thing, which could never be replaced; it tied us into an understanding with the characters. It wasn't repeated until Jon Pertwee's time..." (**DWM** 235)

Ian and Barbara's final story, *The Chase*, also introduced Peter Purves as Steven Taylor.

Reunited with Carole Ann Ford for Big Finish Productions' *Doctor Who* audio adventures.

HOW TO CLAIM YOUR **FREE** DOWNLOAD!

Although Russell left *Doctor Who* in 1965, in recent years he has reprised his role as Ian Chesterton in new *Doctor Who* adventures on audio. Thanks to Big Finish Productions, **DWM** is delighted to offer its readers the opportunity to download and listen to *The Revenants*, an exclusive, brand new audio adventure starring William Russell and Sharon Small.

The story, written by Ian Potter, is set in the present day on the Orkney Ferry, where Ian Chesterton meets a stranger who he is able to confide in. Decades earlier: the TARDIS lands on Orkney, and Ian and Barbara are abandoned when the Doctor and his ship vanish in front of their eyes. As the pair head for civilization, something is stirring in the treacherous bog lands. And only the ancient Wissfornjarl can protect them...

The Revenants is directed by Lisa Bowerman. Sound design and music is by Toby Hrycek-Robinson, and the producer is David Richardson.

To claim your free mp3 download:

- Go to *http://www.bigfinish.com/dwmoffer*
- When prompted for a code enter 1965
- Press the download button
- The episode will then start downloading to your computer

This free download will be available until 31 August 2012.

PLUS DISCOUNT OFFER FOR DWM READERS!

Big Finish is also extending a special offer to the readers of **DWM** to purchase one or more selected adventures on CD or download for each of the first eight Doctors, plus an adaptation of *Shada* and a story featuring Sarah Jane Smith. Each title is available to **DWM** readers for just **£5.00** each, a saving of up to £10 on the normal price. This is a great opportunity to hear new *Doctor Who* adventures set during the earlier eras of the show! The stories on offer are:

The Companion Chronicles: Here There Be Monsters
(First Doctor, Susan, Ian, Barbara)
The Companion Chronicles: The Memory Cheats
(Second Doctor, Jamie and Zoe)
The Companion Chronicles: The Doll of Death
(Third Doctor and Jo)
The Companion Chronicles: The Pyralis Effect
(Fourth Doctor and Romana)
Doctor Who: Circular Time
(Fifth Doctor and Nyssa)
Doctor Who: The Nowhere Place
(Sixth Doctor and Evelyn)
Doctor Who: Night Thoughts
(Seventh Doctor, Ace and Hex)
Doctor Who: Situation Vacant
(Eighth Doctor)
Doctor Who: Shada*
(Eighth Doctor, Romana and K9)
Sarah Jane Smith: The Tao Connection (Sarah Jane)

For details on how to order, visit *www.bigfinish.com/dwmoffer*
The offer will expire on 31 August 2012.

* CD only

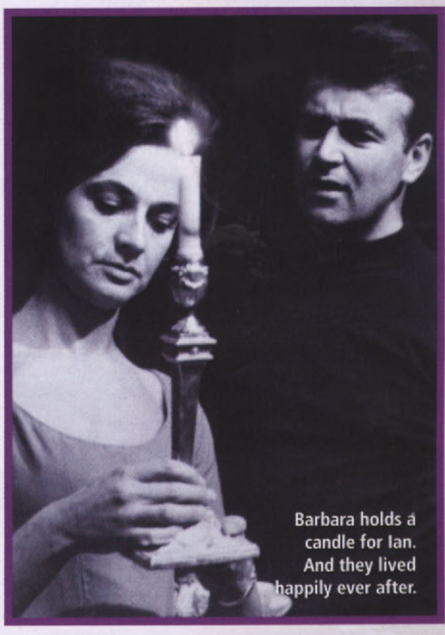
DWM wonders what Hartnell would have made of the show's popularity today, and Russell chuckles at the thought. "He would have been very pleased, I think. He'd have thought, 'I could have stayed a bit longer!'" Russell regularly receives fan letters from people who were born three decades or more after he worked on *Doctor Who*. "They always surprise you by saying that their real favourites are the early black-and-white *Doctor Whos*. This really sorts the sheep from the goats."

Several of Russell's *Doctor Who* episodes are still missing from the BBC archives: the entirety of seven-parter *Marco Polo* (1964), the fourth and fifth episodes of *The Reign of Terror* (1964), and the second and fourth episodes of *The Crusade* (1965). The actor remains philosophical about this. "Well, it happens," he shrugs. "It was an accident. I remember one young director telling me that he'd been told that one of the BBC producers had come out of his office on that circular corridor at TV Centre and seen a man with a wheelbarrow full of cans of film. This producer had said to him, 'Where are you going with that?' 'Oh, we're going to junk it – get rid of it.' He said, 'Really? Perhaps you could put it in the back of my car,' and this chap had said, 'Yeah, all right. I don't mind. I've just got to get rid of it.' Now, what was in there? I don't know, but the implication of the man telling me this story was that it was some of the lost *Doctor Whos*, so they might still be out there somewhere. It's extraordinary how things come back. It's amazing. It's possible."

Meanwhile, Russell has become a regular face – well, voice – in Big Finish's range of original *Doctor Who* audio dramas. [*See the free audio book download offer, above – Ed*] Is it strange for him reprising a role that he last played on television 47 years ago?

"No. Well, sometimes," he says. "I can't remember exactly how Jackie or Bill sounded, but it seems to be more or less okay. I was astonished, of course, that Big Finish wanted to do things I'd started 50 years ago, but there you are. That was very nice for me, and I like doing them, because I like Big Finish very much as a group of people, and the studio isn't too far away." And Big Finish puts on excellent lunches. "Yes! Well, this is Toby [Robinson, sound engineer]. Toby is wonderful. His lunches are marvellous, and he's very easy to talk to. For me, there is something special about voice acting, because I'd always tried to get onto BBC Radio – and failed. When I was a boy, I listened to *Children's Hour* [BBC Radio, 1922-64] and things like that, so I was desperate, when I became an actor, to get onto the radio. I never succeeded, ever. Well, in the end, I did. But for years I kept failing, so I was delighted to be asked to do these with Big Finish."

Does he try to impersonate his former *Doctor Who* co-stars, or just capture an essence of each actor? "I try to impersonate them as well as I can, and as well as I can remember," he considers, "but more and more I feel that Bill is becoming a sort of... well, it's not quite like what Bill sounded like, I don't think, but it gives a sort of... hmm, the way he talked, if you like, which is what I wanted to do, really, because it's been a long time since I've seen Bill. And he's the most important one, I suppose. I seem to be able to manage myself as I was then." He chuckles. "We have a lot of fun when we're recording the girls, because I often get myself a little note coming over the earphones from Toby saying, 'Barbara sounded a bit butch there, Russell.'" DWM



Barbara holds a candle for Ian. And they lived happily ever after.

THE DOCTOR WHO MAGAZINE AWARDS 2011

DOCTOR WHO
AWARDS
2011

At long last it's time to reveal the results of our latest Season Survey! As ever, we received thousands of votes from readers, all keen to pick their favourites of the last series, as well as *Doctor Who*'s spin-off shows...

Results compiled by PETER GRIFFITHS | Commentary by MARK WRIGHT

☆ BEST STORY

RANK	STORY	% VOTE
1	The Doctor's Wife	8.47
2	The Impossible Astronaut/Day of the Moon	8.15
3	The Wedding of River Song	8.10
4	A Good Man Goes to War	8.01
5	The Girl Who Waited	7.74
6	The God Complex	7.63
7	Let's Kill Hitler	7.62
8	A Christmas Carol	7.56
9	Closing Time	7.33
10	The Doctor, the Widow and the Wardrobe	7.16
11	Night Terrors	6.53
12	The Rebel Flesh/The Almost People	6.50
13	The Curse of the Black Spot	6.08

The voting in the Best Story category was as hotly contested as ever, with every story having its supporters. The race for the top spot was never a dead cert, but one adventure for the Eleventh Doctor, Amy and Rory pulled ahead at the final furlong, with the mythical, epic, fantastical, bigger-on-the-inside *The Doctor's Wife* ultimately taking the prize. '[Writer] Neil Gaiman finds himself part of the *Doctor Who* universe and determines to play with and add to the mythology as much as possible,' said **Michael J Billinghurst** of Norwich. **Paul Harrison** of Sutton thought the story was 'deeply intriguing, promised much and delivered more' while **Adam Gate** of Fez, Morocco was impressed with how the episode played with *Doctor Who* mythology, leaving 'every old fan like myself asking "Did the TARDIS take the Doctor there, or was it random?"'

DOCTOR WHO
AWARDS
2011
THE DOCTOR'S WIFE
BY NEIL GAIMAN

Series-opening two-parter *The Impossible Astronaut/Day of the Moon* saw off some stiff competition to take second spot on the winners' podium. 'Talk about in with a BANG!' was the enthusiastic response from **Neil Douglas** in Bray, Ireland, with **Laura Hugill** adding: 'It had an astounding American setting and the introduction of the Silence (the scariest *Doctor Who* monsters ever) – not to mention the Doctor dying in the first half hour! Need I say anything else?'

Third place went to *The Wedding of River Song*, the climactic closing adventure of the 2011 series that saw the Doctor and River Song tie the knot –

Neil Gaiman says: "I'm amazed and thrilled and befuddled and very happy. I'm in New York tonight, because I was nominated for an Edgar Award – the Mystery Writers award for a short story I'd written. I didn't win, and people seemed very puzzled that I was so happy on a night I didn't win an award, but this is even better and cooler. Especially if it comes with chocolates and a year's free subscription to **DWM**. (It does, doesn't it?) [*Yes, Neil, it does – Ed*]

"Thank you to everyone who voted. Thank you to the whole *Doctor Who* crew for making the episode and making it so brilliantly. Thank you to the cast, who are the best, and to Suranne Jones in particular, for making something that could have been very silly so very real, and to Matt Smith.

"Most of all, for his enthusiasm, calm, patience, and everything else he did as we went through draft after draft, I want to thank Steven Moffat, for whom the term indefatigable was coined. And I don't really miss the scenes in the TARDIS swimming pool, or the Zero Room at all, any more..."

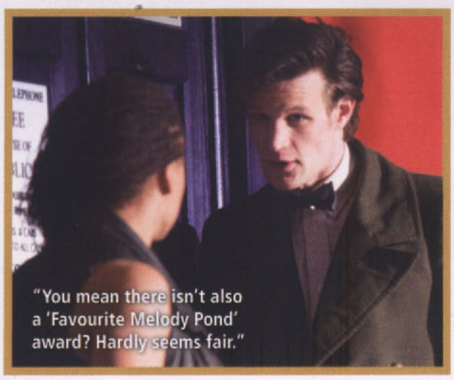
literally! According to **Maggie Carter**, the story was: 'Confusing? Possibly. Breathtaking in its scope? Definitely.'

Coming up close behind the overall season finale to secure fourth position, was the mid-season finale, *A Good Man Goes to War*. 'Fantastic, action-packed, cliff-hanging ending to the first half of the series," said **Nick Webster** of Wilmslow, 'and I just love Dorium Maldovar!'

Every story had a groundswell of support from the **DWM** readership; *The Girl Who Waited* was a top choice with many of you, not least because 'Karen Gillan was brilliant at playing an older version of Amy Pond' according to **Martyn Trew**. **Cameron Flint** thought *The God Complex* 'was simply outstanding,' while **Ambika Robbins** was impressed with *Let's Kill Hitler* because 'it was a bonkers opening to the second half of the series, tinged with real sadness.' The Doctor's journey through the life of Kazran Sardick struck a chord with **Bill Smythe**, who explained, '*A Christmas Carol* had me in tears from the word go. Beautiful performances from Smith and Gambon,' while the return of Craig Owens in *Closing Time* was declared 'hilarious and heartbreaking' by **Kelsey-Jayne Harris**. *The Doctor, the Widow and the Wardrobe* proved to be 'a top-notch festive treat' for **Brad Davis**, and **Lynne Baxter** will 'never be able to look at her daughter's dolls in the same way' after the horrors of *Night Terrors*. *The Rebel Flesh/The Almost People* was 'old-school *Doctor Who* at its very best,' for **Joe Allen**, and even though swashbuckling *The Curse of the Black Spot* dropped anchor in last place, it was the top pick of **Gabby Smith**, who was won over by the 'spooky atmosphere, great location and brilliant guest-star Hugh Bonneville.'

☆ FAVOURITE DOCTOR

RANK	DOCTOR	% VOTE
1	Matt Smith (Eleventh Doctor)	21.5%
2	Tom Baker (Fourth Doctor)	17.7%
3	David Tennant (Tenth Doctor)	16.0%
4	Jon Pertwee (Third Doctor)	9.3%
5	Patrick Troughton (Second Doctor)	8.6%
6	Peter Davison (Fifth Doctor)	7.0%
7	Christopher Eccleston (Ninth Doctor)	6.4%
8	William Hartnell (First Doctor)	4.0%
9	Sylvester McCoy (Seventh Doctor)	3.9%
10	Colin Baker (Sixth Doctor)	2.9%
11	Paul McGann (Eighth Doctor)	2.7%


"You mean there isn't also a 'Favourite Melody Pond' award? Hardly seems fair."

Eleventh Doctor Matt Smith shows his continued popularity with the viewers of *Doctor Who* by taking the Favourite Doctor award by a clear margin, with the enduringly popular Tom Baker nudging just ahead of David Tennant to secure second place. 'When Matt Smith is allowed to show his range, he demonstrates amazing versatility,' wrote **Hamish Crawford** from Alberta, Canada. 'Like Tom Baker, he can be simultaneously aloof and lovable, funny and scary.' But **Emily Fleet** took us to task, saying: 'Asking us to pick our favourite Doctor is just cruel, **DWM**. We can never decide, because they're *all* awesome!'

Matt Smith says: "Thanks! Wow. What an honour! Thanks for voting, and to **DWM**. The new series is going to be stonking: Angels, Daleks and no more Ponds! I'm very proud to be part of this show and this legacy. And this award means a lot."

"Like Tom Baker, Matt Smith can be simultaneously aloof and lovable, funny and scary."

☆ BEST WRITER

RANK	WRITER	% VOTE
1	Steven Moffat	45.5%
2	Neil Gaiman	30.0%
3	Tom MacRae	8.0%
4	Toby Whithouse	5.2%
5	Gareth Roberts	4.7%
6	Mark Gatiss	3.3%
7	Matthew Graham	2.3%
8	Steve Thompson	0.9%

Once again, *Doctor Who*'s lead writer Steven Moffat takes the prize for Best Writer, earning a whopping 45% of the votes – although the popularity of Neil Gaiman's episode saw him also take a hefty proportion of the vote. 'Steven Moffat is the best *Doctor Who* writer since Robert Holmes,' wrote **Chris Kilby**, adding, 'I have no doubt that some day the Moffat era will be held up alongside the Hinchcliffe and Holmes era as the best ever. I for one feel privileged to be experiencing first hand nothing less than the Second Golden Age of *Doctor Who*.' **Laura Hughill** of Leeds enthused 'Steven Moffat is a genius. He writes the most amazing tales that knock my socks off every time!'

DOCTOR WHO
AWARDS
2011
BEST WRITER
STEVEN MOFFAT

Steven Moffat says: "Ahh, the only writer award that matters. The one that keeps me awake worrying. Of course it's a team-written show, and so rightfully this award belongs to everyone. So let me say, right here and now, I'm locking up this award in a dwarf star alloy safe and positioning snipers round my house, in case any of the other writers get any ideas. Forget it, Thompson. Move on, Gaiman (you've had enough quite frankly). Back down, Graham. Hit the street, Gatiss. Dream on, MacRae! I laugh in your face, Whithouse! Roberts... *BRING THAT BACK!!!*"

PHOTO © JON POUNTNEY

☆ BEST SUPPORTING ACTOR

RANK	ACTOR	% VOTE
1	Michael Gambon (Kazran Sardick)	20.7%
2	James Corden (Craig Owens)	14.0%
3	Mark Sheppard (Canton)	13.1%
4	Simon Fisher-Becker (Dorium Maldovar)	11.3%
5	Dan Starkey (Commander Strax)	5.6%
	Others	35.3%

Taking 20% of the vote, Michael Gambon's turn as Kazran Sardick in the 2010 Christmas Special, *A Christmas Carol*, was never in doubt as the top choice for Best Supporting Actor, despite some fierce competition. According to **Adam Gate**, this was because there was 'no hint of "playing to the kids" as he showed why he is considered one of the country's finest actors.'

DOCTOR WHO
AWARDS
2011
BEST SUPPORTING ACTOR
MICHAEL GAMBON
AS KAZRAN SARDICK

A star turn from Michael Gambon in *A Christmas Carol*.

☆ BEST SUPPORTING ACTRESS

RANK	ACTRESS	% VOTE
1	Suranne Jones (Idris)	31.4%
2	Frances Barber (Madame Kovarian)	13.6%
3	Amara Karan (Rita)	9.5%
4	Katherine Jenkins (Abigail Pettigrew)	9.1%
5	Neve McIntosh (Madame Vastra)	8.9%
	Others	27.5%

An undisputed winner from the outset, Suranne Jones amassed more than double the points of any other contender in the Best Supporting Actress category for her acclaimed performance as Idris – *aka* the TARDIS – in *The Doctor's Wife*. 'A great tour de force by Suranne Jones in the most difficult role in the show's history,' was the enthusiastic appraisal from **Neil Marsh**, a sentiment shared by a great many of you.

Suranne Jones says: "It was a beautifully layered script by Neil Gaiman, and of course they were a really talented cast. But the best thing was that I had great fun playing such an important character as Idris, and I loved the challenge of playing a role so different to myself. I would like to thank the director and crew in Cardiff and a big thank you to all the *Doctor Who* fans who voted for me."

DOCTOR WHO
AWARDS
2011
BEST SUPPORTING ACTRESS
SURANNE JONES
AS IDRIS

"Where are we going to put all the awards for this epiosde then?"

☆ BEST DIRECTOR

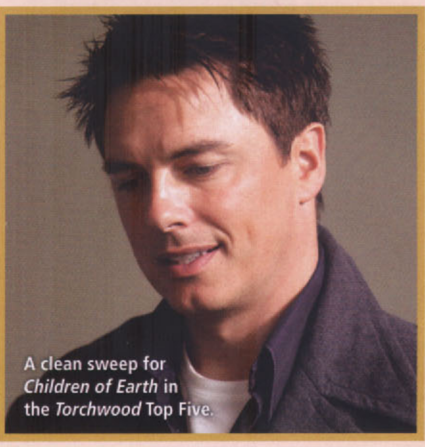
RANK	DIRECTOR	%VOTE
1	Toby Haynes	36.2%
2	Nick Hurran	26.1%
3	Richard Clark	13.0%
4	Jeremy Webb	5.3%
5	Farren Blackburn	4.8%
6	Richard Senior	4.3%
=	Peter Hoar	4.3%
8	Steve Hughes	2.9%
=	Julian Simpson	2.9%

Last year's runner-up for the Best Director gong, Toby Haynes soars comfortably into the top spot this time round for his work helming *A Christmas Carol* and the opening two-parter of the series. **Campbell Schneider** said: 'Comedy, suspense, action, drama – Toby Haynes can direct it all with aplomb,' while **Chris Kilby** believed that Toby's award was well-deserved for 'his Alan J Pakula meets Tim Burton by way of John Ford-styling of the masterful *The Impossible Astronaut/Day of the Moon*.'

Toby Haynes says: "Wow! This means so much to me coming from my fellow **DWM** readers, such a discerning crowd, and during *such* a season. I LOVED *The Doctor's Wife* and new classics like *Night Terrors* and *The God Complex*, and I think Richard Senior's work on *Let's Kill Hitler* was stunning – he must have been secretly directing for years to pull off such a Moff-mind-boggler as that! A special thanks goes to everybody at BBC Wales including The Best Film Crew In The Business for their professionalism, passion and hard work. Thanks also to my fantastically supportive producers Sanne and Marcus, our tenacious execs Beth and Piers, and to Stephan Pehrsson whose energy and skill with light is the beating heart of my work and without whom I know I would not be holding this now. Most of all, I will be forever grateful to Steven Moffat for hiring me in the first place and writing such amazing episodes – Steven, your scripts are like a shot of liquid imagination injected directly into the brain! Thank you so much!"

☆ TORCHWOOD

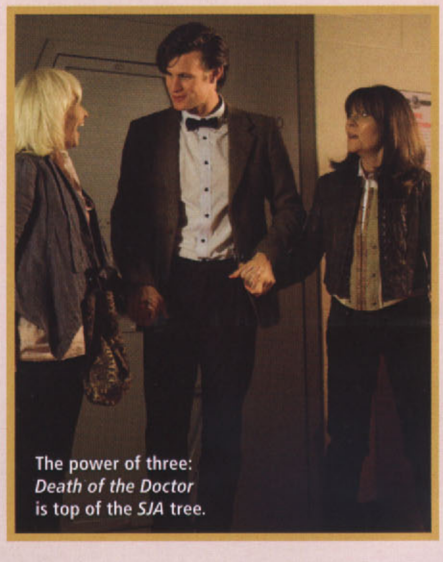
RANK	STORY	%VOTE
1	Children of Earth: Day One	8.75
2	Children of Earth: Day Four	8.71
3	Children of Earth: Day Two	8.57
4	Children of Earth: Day Five	8.52
5	Children of Earth: Day Three	8.49
6	Exit Wounds	7.93
7	Fragments	7.86
8	Captain Jack Harkness	7.84
9	Everything Changes	7.63
10	The New World	7.47
11	Kiss Kiss, Bang Bang	7.45
12	Something Borrowed	7.38
13	Out of Time	7.29
14	They Keep Killing Suzie	7.28
15	End of Days	7.26
16	Dead Man Walking	7.18
17	Adam	7.11
18	A Day in the Death	7.11
19	The Blood Line	7.06
20	Reset	7.05
21	Sleeper	7.01
22	Adrift	6.96
23	From Out of the Rain	6.95
24	Ghost in the Machine	6.86
25	Small Worlds	6.82
26	To the Last Man	6.79
27	Random Shoes	6.76
28	Greeks Bearing Gifts	6.62
29	The Categories of Life	6.60
30	Meat	6.58
31	Rendition	6.57
32	The Gathering	6.52
33	Countrycide	6.47
34	End of the Road	6.44
35	Combat	6.40
36	Day One	6.40
37	Dead of Night	6.25
38	Immortal Sins	6.22
39	Escape to LA	6.20
40	The Middle Men	6.10
41	Cyberwoman	5.96



A clean sweep for *Children of Earth* in the *Torchwood* Top Five.

Torchwood: Children of Earth was the clear winner here, with all five episodes taking the top slots. **Paul Harrison** summed up many of your thoughts on this week of event television, writing: 'All my friends who had never seen *Torchwood* who watched *Children of Earth* were astounded, as it was an unprecedented piece of television. An almost impossible act to follow.'

☆ THE SARAH JANE ADVENTURES



The power of three: *Death of the Doctor* is top of the *SJA* tree.

RANK	STORY	%VOTE
1	Death of the Doctor	9.11
2	The Wedding of Sarah Jane Smith	8.85
3	Whatever Happened to Sarah Jane?	8.71
4	The Curse of Clyde Langer	8.65
5	The Temptation of Sarah Jane Smith	8.50
6	The Man Who Never Was	8.16
7	The Empty Planet	8.09
8	Goodbye Sarah Jane Smith	8.04
9	Lost in Time	8.02
10	The Mad Woman in the Attic	7.81
11	Enemy of the Bane	7.75
12	The Nightmare Man	7.63
13	The Last Sontaran	7.61
14	The Lost Boy	7.61
15	Prisoner of the Judoon	7.58
16	Eye of the Gorgon	7.58
17	Invasion of the Bane	7.47
18	The Vault of Secrets	7.42
19	The Day of the Clown	7.28
20	Sky	7.25
21	The Mark of the Berserker	7.22
22	The Eternity Trap	7.01
23	Revenge of the Slitheen	6.93
24	The Gift	6.85
25	Warriors of Kudlak	6.83
26	Secrets of the Stars	6.80
27	Mona Lisa's Revenge	6.66

Featuring a guest appearance from Matt Smith as the Eleventh Doctor and the return of Third Doctor companion Jo Grant (Katy Manning), *Death of the Doctor* was a popular choice to win this category. 'A heartwarming kiss to the pass with the return of Jo Grant, Matt Smith having a ball as the Doctor, and the much-missed Elisabeth Sladen at the top her game makes *Death of the Doctor* the finest Sarah Jane adventure of all,' wrote **Christopher Norton**.

A love letter to DOCTOR WHO

In his most candid interview, Neil Gaiman reveals how writing *The Doctor's Wife* helped him deal with the death of his father. "Sometimes things get a little frustrating being me," he says...

Interview by BENJAMIN COOK

And the winner is…

[*unseals envelope*]

It was a closely fought contest, but…

[*glances at name on card, takes a deep breath*]

Yes, it's Neil Gaiman's *The Doctor's Wife*! And not only has the episode topped this year's **DWM** season poll for Best Story, but Suranne Jones – who plays Idris, a host for the Doctor's TARDIS, in Neil's episode – wins the award for Best Supporting Actress. There's a lot of love for *The Doctor's Wife* right now, and Neil – who **DWM** readers also voted second in the Best Writer category, only behind showrunner Steven Moffat himself – couldn't be happier. He may be one of the UK's foremost science-fiction and fantasy writers, who has won award upon award in a writing career spanning almost 30 years, but this one means a lot to him, as a long-time fan of *Doctor Who*.

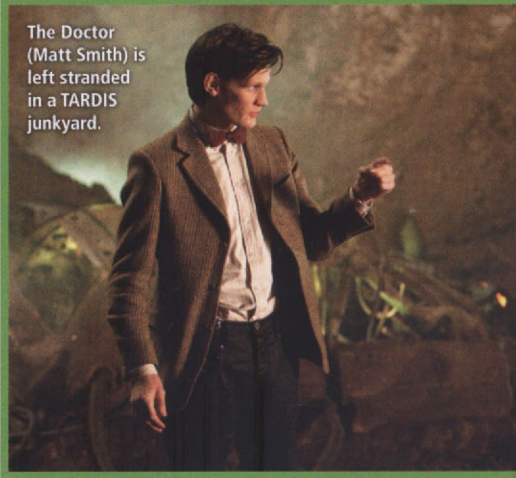
Originally scheduled for the 2010 series, but pushed back to 2011 for budgetary reasons, *The Doctor's Wife* was one of *Doctor Who*'s most highly-anticipated episodes ever, partly because it carried Neil's name, and partly because it had the most provocative title since at least 2008's *The Doctor's Daughter*. Any title that implies the Doctor might have, y'know, 'done it', is going to get fans hot under the collar…

"I had a long email exchange with Steven about that title, going back and forth, because the last thing I wanted was for anybody to go, 'It's a cheat,'" Neil tells **DWM**. "I said to Steven, 'Look, if you use *The Doctor's Wife*, you've lost it forever. You can only play this card once. You can turn the TARDIS into a person once.' I listed off, like, five ideas for episodes called *The Doctor's Wife*. 'You could do the plot where there's a Time Lord deal with some race, that was meant to be sealed in marriage, and there's only one Time Lord left and it's going to have to be the Doctor…'

"Steven wrote back, and said the thing that convinced me: 'The thing about this title,' he said, 'is everything else that you've suggested as ways of doing an episode called *The Doctor's Wife*, we'd end the episode going, "Ah, yeah, but she wasn't *really* his wife." The best thing about this episode is, you're going to be convinced. You'll start going, "Well, she's not really his wife," but you"ll get to the end and –' It's that final bit, where the Doctor turns to the TARDIS and says, 'Where are we going to take the kids?' And you go, 'Actually, she *is*. They are a couple. This is the pair.' It's a boy in his box, off to see the universe, and they are effectively married, because he's never going to leave the TARDIS.

"The moment at the end," Neil continues, "where Suranne does her big hello/goodbye is sort of… up until that point, they'd been almost a strange comedy double act, and then suddenly it goes deep and real. Matt Smith is more vulnerable in *The Doctor's Wife* than I've ever seen him in anything. At that point, he's fighting back tears. You're watching the Doctor crying. I'd never seen that before. I didn't write that. I mean, that's Matt… Before it aired, I did watch the episode with people, with some friends, because I wanted to get an idea of whether or not it worked. We're five minutes from the end, and Suranne is doing her final speech. I'm looking around. There are wet faces, but they're the kind of wet faces where people are just staring at the screen and not even, like, noticing that they're crying. They're just crying. I'm going, 'This is working so beautifully.'"

Neil Gaiman [right] on the set of *The Doctor's Wife* with director Richard Clark.



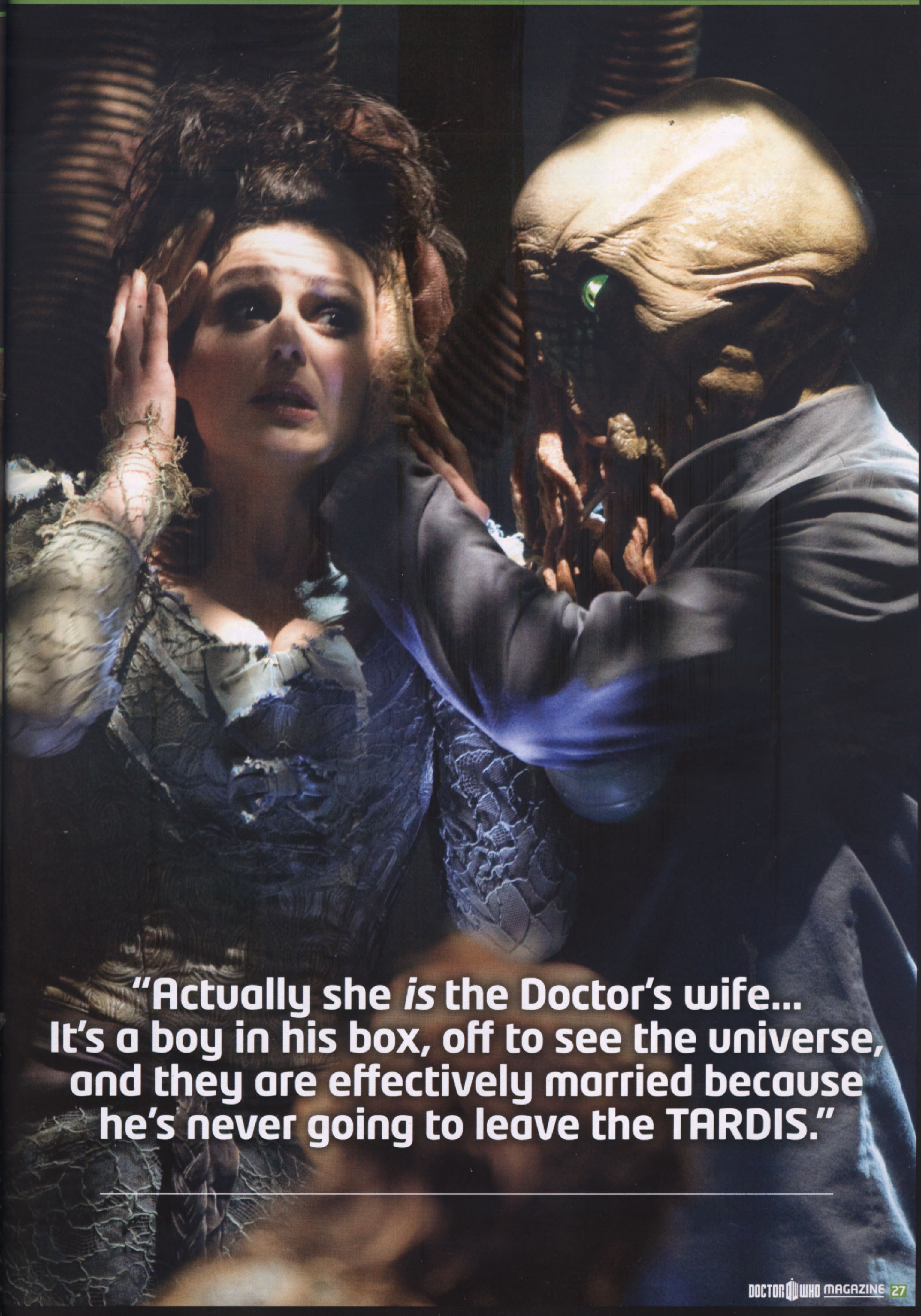
The Doctor (Matt Smith) is left stranded in a TARDIS junkyard.

Did Neil cry when he wrote those scenes?

"I don't think I actually got to the point where I teared up," he answers, "but the episode, the whole first draft, was written in this intense, strange emotional place." A pause. "Okay, this bit gets a bit uncomfortably personal. But it's true. I wrote most of this episode about three years ago, and I didn't even notice. My father died [in March 2009], very very suddenly and unexpectedly, in the middle of a business meeting in Manchester or somewhere. I was in America." British-born Neil has lived in the States for most of the last 20 years. "I got a phone call saying, 'Your dad just died.' I was in New York, doing a signing. I did the signing, I flew home, I flew straight to England, there were memorial services and dealing with my family. Then I got on the plane home, and I wrote *Doctor Who*. I got out my notebook, I sat there, and I wrote the episode. I went to that place.

"For me, going into that episode was probably the most escapist thing I've ever done. The universe was kind of intolerable, and I'd been going for a week, I hadn't stopped, I hadn't cried, I hadn't had a chance to do anything, because I had to keep going for everybody, for the family, and just keep this thing running. I sat down and started to write, and I remember being really irritated when we were coming into land, because I had to leave this place. About three weeks later, I thought, 'I should take a look at the notes that I made on the plane' – and I'd actually written about 80% of the episode. All the dialogue. It needed some tidying, there were bits that were missing, but the first draft pretty much existed – and I didn't really remember actually writing it. I remember going to that place and being on this planet, on this junkyard with the Doctor, but not in the kind of way that I normally remember writing."

When writing something that intense, and personal, and cathartic, it must be hard to hand it over to a TV production team. "I have maintained my sanity over the years, whatever sanity I have, in a sort of weird pendulum swing of doing collaborative stuff, and that will drive me mad in the way that collaborative stuff does, and then I'll be so sick of that I will say, 'Right, now I'm going to go off and write a novel,' and I will disappear off for a year. By the end of that year, I won't have spoken to anybody ►



"Actually she *is* the Doctor's wife... It's a boy in his box, off to see the universe, and they are effectively married because he's never going to leave the TARDIS."

NEIL GAIMAN

◄ in six months, I will be this wild-haired person who has lost all social skills and feels rather awkward talking to other human beings – but every word of that novel is there because I want it to be. At that point, what I'm craving is some kind of human contact and doing things with other people. So, for me, you go back and forth. All of the frustrations of doing anything on TV… actually, I should say, they aren't frustrations of doing things with other people; they are frustrations of time and of budget."

Elsewhere in this article [*see the box out, below – Ed*], Neil discusses the original opening to *The Doctor's Wife*, in which the Doctor, Amy and Rory escape from the planet of the Rain Gods. The scene was cut before it was shot, to save on the budget. "You know, sometimes things get a little frustrating being me," says Neil, "and it was one of those occasions. The me-ness of me was faintly frustrating, because I would have loved to have done a novelisation of my episode, just to put everything back in and say, 'Here is the definitive version of the episode, with every line of lost dialogue, every scene expanded to fullest possible length,' but the nature of being me means that I have contracts with various publishers, and we couldn't bend things to allow me to do an original novella for BBC Books. I would have loved that to have happened – but, every time I watch *The Doctor's Wife*, am I going to sit there going, 'Ahh, great scene, pity we lost it'?"

Life's too short, right?

"Precisely. With *Neverwhere* [Neil's 1996 BBC Two fantasy series], I was frustrated. I felt that the thing I'd made wasn't actually on screen. I felt like I had a director who really hadn't quite got it, costume people who hadn't quite got it, the way that it was edited… Actually, I think the editor got it, but he was overruled. He'd show me rough cuts and I'd go, 'That's great,' and then I'd see the finished cut and I'd go, 'This is incoherent!' For me, writing [the novelisation of] *Neverwhere* was a way of saying, '*This* is the thing.' Whereas, with *The Doctor's Wife*, I'm not going to write anything that's going to break your heart more than Suranne Jones saying hello to the Doctor before she dies.

"Are there things that I would change about *The Doctor's Wife*? Well, yeah. There are things I would love to expand. But the rough cut of my episode, when they took everything that they'd shot and stitched it together, was about 56 minutes long. So things went. Lots and lots of really good Uncle and Auntie stuff went. They are so funny, and so glorious, and so good – but it was all expendable. There are scenes where they confer together and stuff… but I don't know that anybody is going to watch that episode missing that."

Uncle (Adrian Schiller) and Auntie (Elizabeth Berrington).

Neil outlines another of his favourite 'missing' scenes. "Originally, when the Doctor figures out 'Hang on, this is a TARDIS junkyard' and they head off looking for junked TARDISes, they can't find any… All they can see are things like washing machines. The Doctor cannot figure it out. Idris says to him, 'Chameleon circuits.' All of the TARDISes, the chameleon circuits are still operating! They're disguised as junk! He has to get her to turn off the chameleon circuits, and suddenly they're surrounded by high tech. Well, that scene went, and I had to write this covering speech that stitches the whole thing together. If you don't know that was there, you'll never miss it," he smiles, before adding: "but you know – and I know – it's not there."

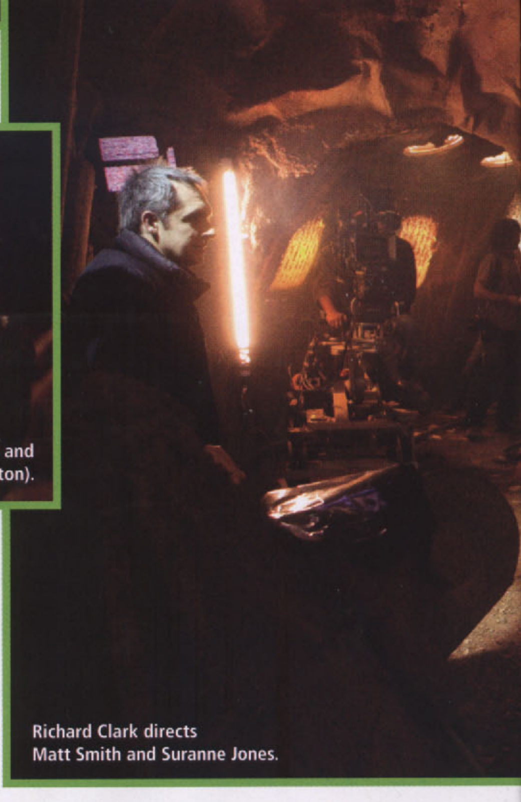
DWM wonders whether Neil feels that TV people 'get' him?

"It's a lot easier now than it was 15 years ago," he replies. "Doing *Neverwhere*, I didn't have… you know, we interviewed every director we could find, but there were no smart young directors around in 1995 who crossed our horizon, understood and liked genre material, and had grown up on this stuff… I remember one of the guys we interviewed saying, 'Look, I've read the scripts, and I think there's a huge problem with them. They're funny, and it's an adventure, and it's scary. You can't do all of those. You have to pick which you're going for. Obviously, there's a huge tonal problem.' What I love about TV of the past 12, 13 years – since things like *The League of Gentlemen* [BBC Two, 1999-2002], *Spaced* [Channel 4, 1999-2001], and *Doctor Who* – is that nobody has a problem with the fact that you get to do all those things. Nobody has a problem that my episode of *Doctor Who* is funny, and it's meant to make you cry, and it's scary, and it's an adventure…

"If you're writing a novel," Neil continues, "you're building the house that somebody is going to walk around in. For television or film, you're actually giving a bunch of builders an architectural diagram – a bunch of builders who are on a schedule, have 19 days and a certain amount of money to build this thing, and have crazy architectural ideas of their own. 'So what do you think of our idea of painting the toilets purple,' you'll have someone say, 'and putting them in the middle of the kitchen?' You're going, 'Er, it's interesting, but there is a reason why most people don't paint toilets purple and put the urinal next to the oven.' 'Well, it's too late now,' they'll say, and it kind of is.

"At least with *Doctor Who*, I gave them an architectural diagram, and they got in Suranne Jones, Michael Sheen [House], Elizabeth Berrington [Auntie] and Adrian Schiller [Uncle], and they're wonderful, and they gave me Richard Clark, who is a glorious director, and the Art Department gave it their all… They really were taking other episodes out behind the bike sheds, beating them up, and taking their dinner money in order to pay for mine, which was the promise that they made when they bounced me from one season to the next."

With numerous awards to his name – including the Newbery medal, the Carnegie, as many Hugos as his mantlepiece can hold, and now, of course, a coveted **DWM** Award – and a career spanning short fiction, novels, comic books, and Hollywood blockbusters, Neil may be at the top of his game. But he is haunted by the same insecurities as any writer. There are days when putting pen to paper – or fingers to keyboard – seems like the toughest job in the world. "There are only two stages for any


Richard Clark directs Matt Smith and Suranne Jones.

"In some drafts, I implied that House may actually have been the Great Intelligence."

"YOU SAID YOU WERE TAKING US TO SEE THE BEATLES!"

"My favourite scene – which had nothing to do with the plot – was cut," explains Neil. "Oh, it was wonderful. I joked about it in **Doctor Who Magazine**, when I wrote my guest *Production Notes*. We were already shooting – like, a couple of days in – and the scene had been there through every draft pretty much, because I loved the idea of doing that weird, wonderful *Simpsons* kind of thing where you start the episode as though another adventure is already underway. The Doctor, Amy and Rory have been taken prisoner by these sort of alien peasants with rusty swords, and they're about to be sacrificed. Amy is pissed at the Doctor, because she's going, 'You said you were taking us to see The Beatles! These are not The Beatles!' And Rory's going, 'Okay, have you got a plan to get us out of this?' The Doctor is going, 'Yep, yep, got a plan.' 'What's the plan?' 'Well, we're going to do something to distract them, and then run away.' 'That's not a plan! That's just hoping that something's going to go right.' And they're arguing with these alien peasants: 'Why do you want to sacrifice us anyway?' 'Well, it's good for the crops. It appeases the wrath of the Rain Gods.'

"While all this stuff is going on, suddenly the Time Lord Emergency Messaging Cube appears from nowhere in a blinding white light, the peasants are forced back, and the Doctor, Amy and Rory run for it. Even while they're running, Amy is saying, 'What was that thing?' The Doctor says, 'That was my plan.' She says, 'That's not your plan! That just happened!' It was this glorious scene. We had the costumes, we had the locations, we had everything, but we were into shooting, and already a day over, and a day had to be lost. If I did a scene in the TARDIS instead, we'd be back on schedule, so now we have that little scene with the knocking on the TARDIS door, which is fun, but nowhere near as fun as the planet of the Rain Gods. But there wasn't like anybody I could be angry with, or upset with, or grumpy with. It's the nature of the beast."

QUOTE, UNQUOTE...

Being interviewed hasn't always come easily to Neil. "It's definitely been a learned skill," he says. "The first time I was ever interviewed – bless him, I was talking with him about this recently, and he didn't remember, which actually made me kind of happy – it was by John Lloyd, the writer and producer, who had just taken over from Ben Elton on a London-based arts show called *South of Watford* [ITV, 1983-88]. It was 1987, and I'd just done a graphic novel called *Violent Cases* with [illustrator] Dave McKean. It was the first graphic novel I'd ever done and – big publicity thing – they were doing a *South of Watford* special on comics. I remember sitting in this pub called the Cafe Munchen, which I think is, three or four name changes later, now the Intrepid Fox, at the top of Denmark Street, by Centre Point, and John Lloyd said, 'So Neil, what exactly is a graphic novel?' And I went, '...' And John said, 'Cut! Neil, it's fine, this is on tape, just take a deep breath and we'll –' We started again, and I got my s*** together, and he said, 'So what is a graphic novel?' And I said, 'Well, it's a –' Pretty much from that moment on, I've been okay at being interviewed, but I still remember the mind-numbing terror of that first moment where a camera or tape recorder was put on me, and I was asked a question, and I blanked."

writer, I think. I could be wrong, but for most good writers, you spend the first half of your career going, 'Have I got it? Whatever *it* is, have I got it?' And then you spend the rest of your career going, 'Have I lost it? Did I lose it? I think I had it there somewhere.' I drive my poor agent mad, because it's not like I have middle gears on this thing. I have 'Wahoo, I just did something really cool! I'm the best writer in the universe' – or at least 'I just did this thing that's amazing' – to 'I can't write, can I? I'm awful.' From awesome to awful. I can get stuck on a short story, and go, 'That's it. My writing career is done. I've forgotten how to write. I can't do it anymore.' Currently, I'm convinced I can write, but had you spoken to me the week before...

"That's why I loved dealing with Steven as a showrunner. He knows the insecurities, and he writes the best reassuring emails ever. The point where I was bounced from Episode 11 of the first season to Episode 3, then 4, of the second season, I couldn't hate him, because he wrote these great emails. I got this email saying, 'We've used our entire special-effects budget on CGI for this episode, so we have no room for prosthetics. You need both. We're going to have to take some prosthetics that already exist. What would you like? You can have anything.' That was when we decided that doing an Ood that had, essentially, been possessed would be fun. The Ood had become so cuddly. You sort of forgot that when they first appeared [in 2006 two-parter *The Impossible Planet/The Satan Pit*], the possessed, red-eyed Ood were kind of evil and scary. I thought, 'I've already got this signature thing of House, where things go green. Let's do a green-eyed Ood. This thing has been possessed, and is being controlled by House...'"

It should come as no surprise to anyone who has watched *The Doctor's Wife* that Neil has been a massive *Doctor Who* geek for the last half a century. "What kind of fan was I? I was the kind of fan that cared. I was the kind of fan who obsessed over the show. When I was six, my most treasured possession was a copy of *The Dalek World* annual [Souvenir Press, 1965]. I used to try to figure out how it was that you could have red Daleks when, according to the annual, Daleks could not see the colour red. Were these Daleks going, 'Bugger me, there are Dalek bumps floating around in the air? Oh my God! Stealth Daleks! Why is it everybody else can see our invisible stealth Daleks?' I'd actually worry about this stuff.

"I was the kind of fan that watched every episode I could, between the ages of three and about 14, 15 – which takes us from William Hartnell to Tom Baker, which is not a bad stretch. Somewhere mid Tom Baker, I got interested in girls, and punk rock, and... well, that was mostly it, actually – girls and punk rock – and I drifted away. Pretty much completely missed out on Peter Davison and Colin Baker, although I remember watching a couple of episodes, just to see what it was like, and going, 'I don't actually like what they're doing with *Doctor Who* now. They seem to have picked up on all of the things that I consider the worst of *Doctor Who*. It's getting sort of self-parodic, and I'm not really enjoying this' – and then watching a few episodes of Sylvester McCoy and going, 'This is better. They're still sort of down at the bottom of the heap, but it feels like it's going somewhere, and I actually like this Doctor.'"

But he's never watched the 1996 TV Movie all the way through. "I've tried," he insists. "I still own the DVD. I've got halfway through it a few times. It's the only *Doctor Who* thing I've ever watched with my daughter that we've both never managed to finish. Paul McGann is great. He is a great Doctor Who. I love Sylvester McCoy being shot randomly at the beginning. I love the TARDIS design. I just think the plot is so stupid, and the dialogue is so hokey. It's everything that I hate about American television.

"I wrote an essay as an introduction for David Whitaker's *Dr Who in an Exciting Adventure with the Daleks* [BBC Books' 2011 reprint of Armada's 1964 novelisation], where I talked about the fact that I come from a generation that has one thing that is inconceivable even to your generation: we could not re-watch episodes. If you weren't there when it was broadcast, you missed it forever. There are episodes where I have no idea what happened next, because I didn't make it back to the television the following Saturday. It's a different kind of world. We didn't have videos, or DVDs, or BBC iPlayer. There are *Doctor Who* episodes of which all I have are my memories.

"The Jon Pertwee story *The Dæmons* [1971], with the church and the monstrous alien devil creature... I saw it when it was first broadcast, and that's the only place I've ever seen it. It's in my head. I saw *The Web of Fear* [1968]. Years later, Kim Newman [journalist, critic, and Neil's one-time co-writer] pointed out to me that probably *Neverwhere* started with *The Web of Fear*, with weird dark s*** going on in the London Underground. I went, 'Yeah, actually, it did.' In some drafts of *The Doctor's Wife*, I implied that House may actually have been the Great Intelligence, but that was a weird fanboy kind of thing. It never made it into the final thing. But it's a weird fanboy thing from an episode that I saw when I was seven or eight. It stayed with me."

And *The Doctor's Wife* is Neil's love letter to the show – an ode to the childhood fanboy in him. "Steven, bless him, has described it as a poem. It's the kind of *Doctor Who* story you get if you say to Neil Gaiman, 'Yeah, write a *Doctor Who*.' It's my *Doctor Who* adventure. While details and beats may have changed, it's still exactly the same plot that I first pitched to Steven. 'On this planet, there's a couple, and a girl, and they take the TARDIS' soul, the matrix, they stick it in the girl, while this thing called House becomes the TARDIS, and Amy is stuck in a homicidal TARDIS that wants to kill her' – at that point, Rory wasn't in it – 'and the Doctor and this girl are building their own TARDIS out of junk.' There was this beat, and then Moffat went, 'Nobody's ever seen that before. Yeah! Do it!' That's my story, and I did it." DWM

The Doctor with his missus.

COUNTDOWN TO 50!

DWM counts down to the 50th anniversary of *Doctor Who* in November 2013, with its season-by-season celebration...

CROSSROADS IN TIME

The TARDIS was crowded, but the Fifth Doctor was all alone...

A new Doctor and a crowded TARDIS transform the series into a space soap opera with tragedy waiting in the wings...

Feature by JACQUELINE RAYNER

THIS ISSUE SERIES NINETEEN (1982)

Doctor Who is a series about the future and the past, about adventures and villains and monsters. What it *isn't* about, really – at least for a fair chunk of its first 20 years – is the Doctor and his companions. Oh, they're an essential part of it, of course. We care about them and we want to spend time with them. But they're not the story, they're a catalyst *for* the story. They might play a role, they might be the eyes and ears through which we experience what's happening. But we're watching a Dalek story or a Cyberman story or a historical, not a Dodo Chaplet story or a Liz Shaw story.

It didn't start off quite like that. To begin with, *Doctor Who* was the story of Mr Chesterton and Miss Wright, two schoolteachers who had been kidnapped by a strange old man and whirled away to who knew where – or when. We didn't know if they would ever get home, but we stayed tuned to find out.

MYTH MAKERS

PETER GRIMWADE

WRITER and DIRECTOR

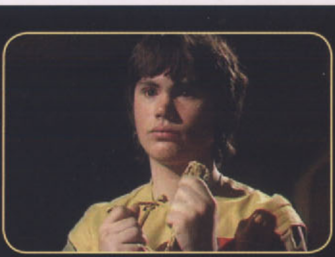
Initially a script writer (he wrote several episodes of *Z Cars*), in the 1970s Peter Grimwade moved into drama production, where as a production assistant he first came to work on *Doctor Who*, the show that would become a recurring element in his career. He worked on many memorable stories: *Spearhead from Space*, *The Dæmons*, *Robot*, *Pyramids of Mars*, *The Robots of Death* – in which he was immortalised as a phobia, Tom Baker adlibbing the name 'Grimwade's Syndrome' after him – and *Horror of Fang Rock*. After completing the BBC directors' course he was invited back to *Doctor Who* as a director, where he was responsible for *Full Circle*, *Logopolis*, *Kinda* and *Earthshock*, all of which contain stunning visual elements. His last directorial credit for the programme would have been on *Resurrection of the Daleks* if the story had not been postponed due to an electricians' strike (when it was rescheduled Matthew Robinson was assigned to direct). In the 1980s he returned to his scriptwriting roots, becoming one of only a few people to both write and direct *Doctor Who*. He was unhappy with the end result of his first story, *Time-Flight*, but his next, *Mawdryn Undead*, was much more successful. His final involvement with the programme came as writer of the Fifth Doctor's penultimate tale, *Planet of Fire*. As a writer, Grimwade introduced two companions – Turlough and Peri – and wrote out two – Tegan and Turlough (although Tegan later returned), a measure of his important contribution to the world of *Who*. Sadly Peter Grimwade died of leukemia in 1990, shortly before his 48th birthday.

MEMORABLE MOMENTS

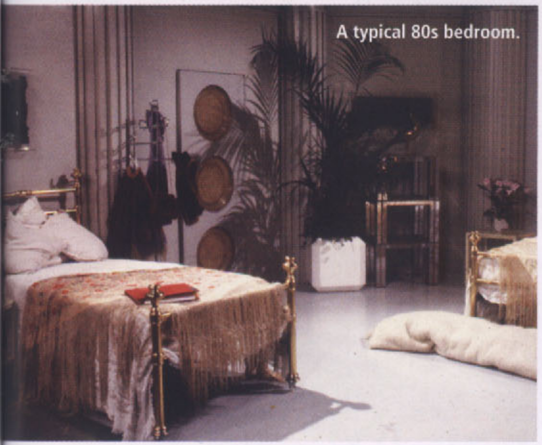
"I wonder, boy, what would you do if you were me, hmm?" (*Castrovalva* Part One)
The newly regenerated Doctor clutches some imaginary lapels as he channels his first incarnation.

"We've already met. This is Enlightenment and I am Persuasion." (*Four to Doomsday* Part One)
The TARDIS crew gets a shock as two giant frogs reinvent themselves through the medium of Tegan's fashion sketches.

"Don't think it!" "Too late, I'm afraid – you already have." (*Kinda* Part Two)
The Ten Tegans (a dream to some, a nightmare to others) pop into existence as the sinister Dukkha teaches Tegan that not even her own thoughts are safe.



"Now I'll never know if I was right." (*Earthshock* Part Four)
Adric goes to his death without even the satisfaction of a final answer. (Do not underestimate the power of this moment on girls who were nine years old in 1982.)



A typical 80s bedroom.

The stories regularly flowed from one to another, because Ian and Barbara were our focus and so we stayed with them. At the end of one story they would find a giant footprint, all ready for next week's tale. Or the Doctor would threaten to put them off the ship when they landed (adventure ends), and when the TARDIS materialises, that's exactly what he tries to do (new adventure begins). Furthermore the TARDIS wasn't just a means to travel between stories, it was also their home. They had bedrooms, with rather uncomfortable-looking couch beds (surely Ikea should have started selling those by now), and even a food machine that produced Mars Bars tasting of (salty) English bacon. A whole story was spent just inside the ship with no monster or villain!

That the programme under John Nathan-Turner was returning to these roots was hinted at in Series Eighteen. Look at the beginning of *Full Circle*, as the Doctor not only talks about having just returned home the Earthling from *Meglos* but also looks forward to visiting Leela and Andred on Gallifrey – and to top all that we're then taken to no lesser place than Romana's rather frilly bedroom. Once into Series Nineteen this approach is in full swing. Take *The Visitation*. Straight into the adventure? Oh no. The first time we see our heroes, the Doctor and Adric are having a long argument about the latter's Total Survival Suit escapades on Deva Loka, then Tegan and Nyssa have a bit of a chat about the Mara in their bedroom. We see quite a lot of the TARDIS interior, no futuristic stuff here, just gleaming 80s-style bedrooms with pot plants. Even after the adventure proper begins, Nyssa pops back to have a wander around the show-home TARDIS interior, which is even equipped with that spaciest of things, a fire extinguisher. All in all, things seem a bit more mundane than they previously were.

But is that a problem? Series Nineteen's been called a soap opera, and not just because it was going out at seven o'clock (or thereabouts) on Monday and Tuesday evenings instead of the traditional Saturday teatime. (For context: over on ITV the hours between 6 and 8 usually had one or more of *Crossroads*, *Coronation Street* and *Emmerdale Farm*.) There's probably not much in TV terms that's more mundane than a soap opera, but that doesn't mean the same thing as 'bad'. Soaps are the stories of people rather than situations – and those people have usually been thrust together geographically rather than by choice. The main characters stand around bitching about each other, or about other main characters. Actions will have consequences in future stories. Identities are swapped. Someone's dad (or at least someone who looks like him) keeps turning up and spoiling things for everyone else. *EastEnders* – or *Kinda*, *Black Orchid* and *Time-Flight*?

"The Doctor's world is crumbling around him. He's already lost K9 and Romana, and it seems as if he doesn't have any *real* friends left..."

Soaps aren't a cosy place to be. The Doctor's world is crumbling around him. He's already lost K9 and Romana – in fact, he doesn't really have any friends left. Tegan clearly doesn't want to be travelling with him. Since his regeneration, the Doctor seems to regard Adric as little more than a nuisance. And while stoic Nyssa gets on with everyone, she isn't an equal or a confidante for the Doctor. Things are snatched away from the Doctor one by one. A quarter of the TARDIS is jettisoned. The sonic screwdriver is destroyed. Adric even loses the TARDIS homing device. Nothing that might help the Doctor or make life more pleasant remains – and on top of all that, he's no longer safe. In soaps, main characters *actually die*. Valerie Barlow getting electrocuted by a hairdryer and Ernie Bishop being shot in a wages snatch go hand in hand with Adric's exploding freighter. Hardship and jeopardy have been reintroduced into the Doctor's life, fun and friendship have been removed, yet he carries on regardless. Surely that makes him more of a hero than ever...? DWM

STAR PERFORMANCE

MATTHEW WATERHOUSE ADRIC

A *Doctor Who* fan from a young age, Matthew Waterhouse has said that he only became an actor so he could one day play the Doctor. Although he never got to fulfil that dream, he managed to get nearer than most, becoming the youngest ever actor to play a *Doctor Who* companion. After leaving school and determined to work at the BBC, he got a job filing newspaper cuttings for the News Information department, before managing to get a small role in the drama *To Serve Them All My Days*. Having read that there was a new 'Artful Dodger' character planned for *Doctor Who*, he called the BBC's casting director to request to be put up for the role – only to discover that she'd already recommended him. Adric would never be an easy role to play, a brilliantly clever but naïve, idealistic but selfish outsider – but Waterhouse managed to find a consistent character among the inconsistencies, walking the difficult line between recognisable teenager and other-wordly but believable alien. Adric's gawky charm endeared him to many of the show's younger viewers but was not popular with everyone, and the change from paternal mentor Fourth Doctor to the younger, breezier Fifth Doctor didn't serve the character well. When the TARDIS got too crowded, Adric was the one to go – and he went with a bang. In dying, he gained immortality; the pathos of Adric's death lingering in the mind long after other companions have stayed behind somewhere or got married. The fact of his youth, that he didn't live long enough to grow out of his more adolescent traits and would forever be thought of as an awkward boy, made his death all the more tragic.

Since *Doctor Who*, Matthew Waterhouse has continued to act, mainly in theatre, taking on roles from Peter Pan to Hamlet. His recently published autobiography, *Blue Box Boy*, may be the most warts-and-all portrayal of *Doctor Who* behind the scenes that has ever been seen.

CLASSIC DOCTORS **BRAND NEW ADVENTURES**

THELOSTSTORIES SEASON 3

STARRING COLIN BAKER AND NICOLA BRYANT

THE SIXTH DOCTOR TAKES ON MELKURS, SONTARANS... AND AN OLD FRIEND WHO WANTS HIM DEAD

MAY 2012
FULL CAST AUDIO DRAMA

THE GUARDIANS OF PROPHECY

JUNE 2012
FULL CAST AUDIO DRAMA

POWER PLAY

JULY 2012
FULL CAST AUDIO DRAMA

THE FIRST SONTARANS

STORIES DEVISED FOR TELEVISION... NOW AVAILABLE TO HEAR FOR THE FIRST TIME

OUT NOW!

THE ELITE

HEXAGORA

THE CHILDREN OF SETH

ORDER FROM BIGFINISH.COM AND ALL GOOD BOOKSHOPS

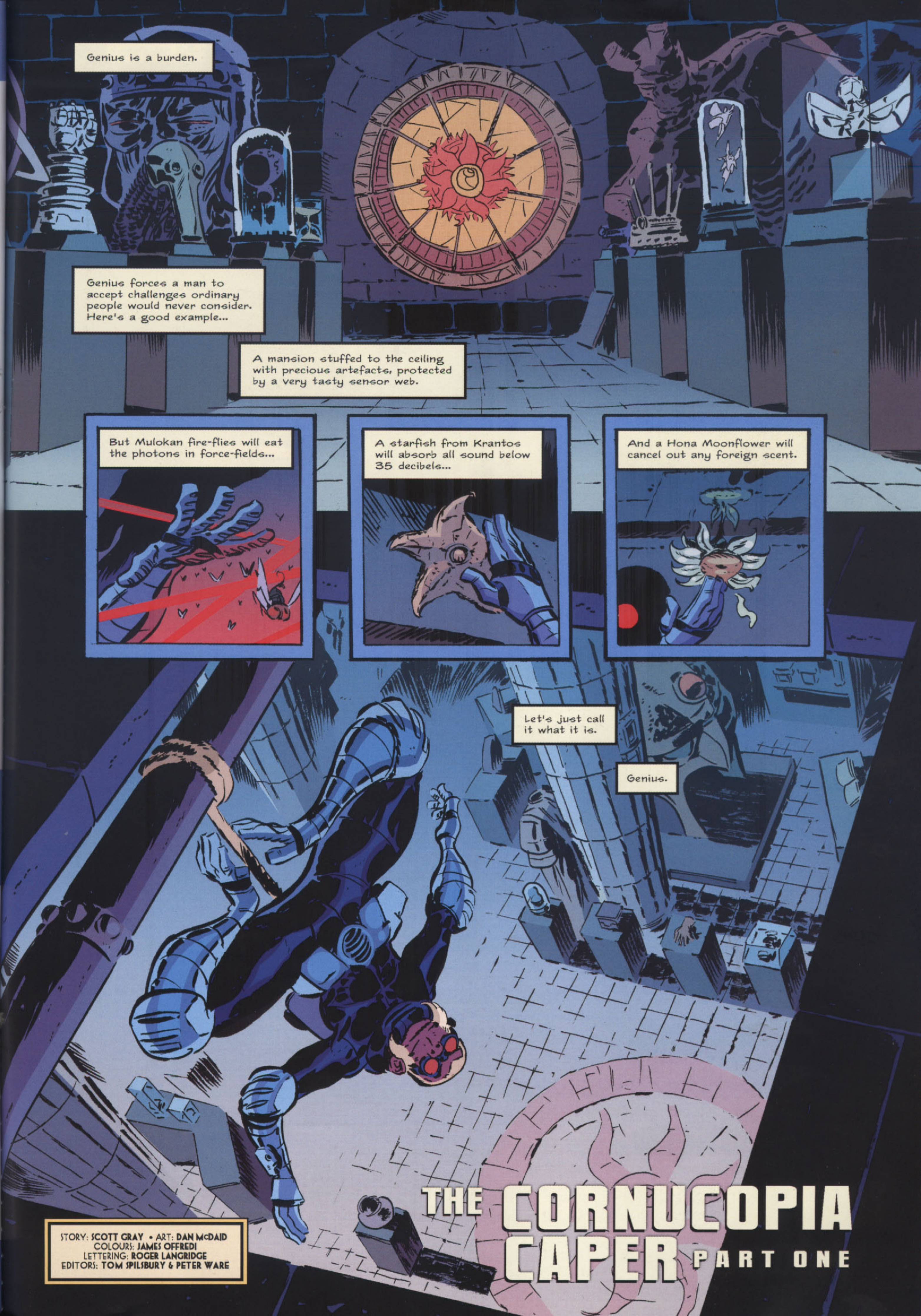
CREDIT CARD HOTLINE 01628 824102 FREE UK DELIVERY ON EVERYTHING

BIG FINISH

FULL CAST AUDIO ADVENTURES ON CD AND FOR DOWNLOAD

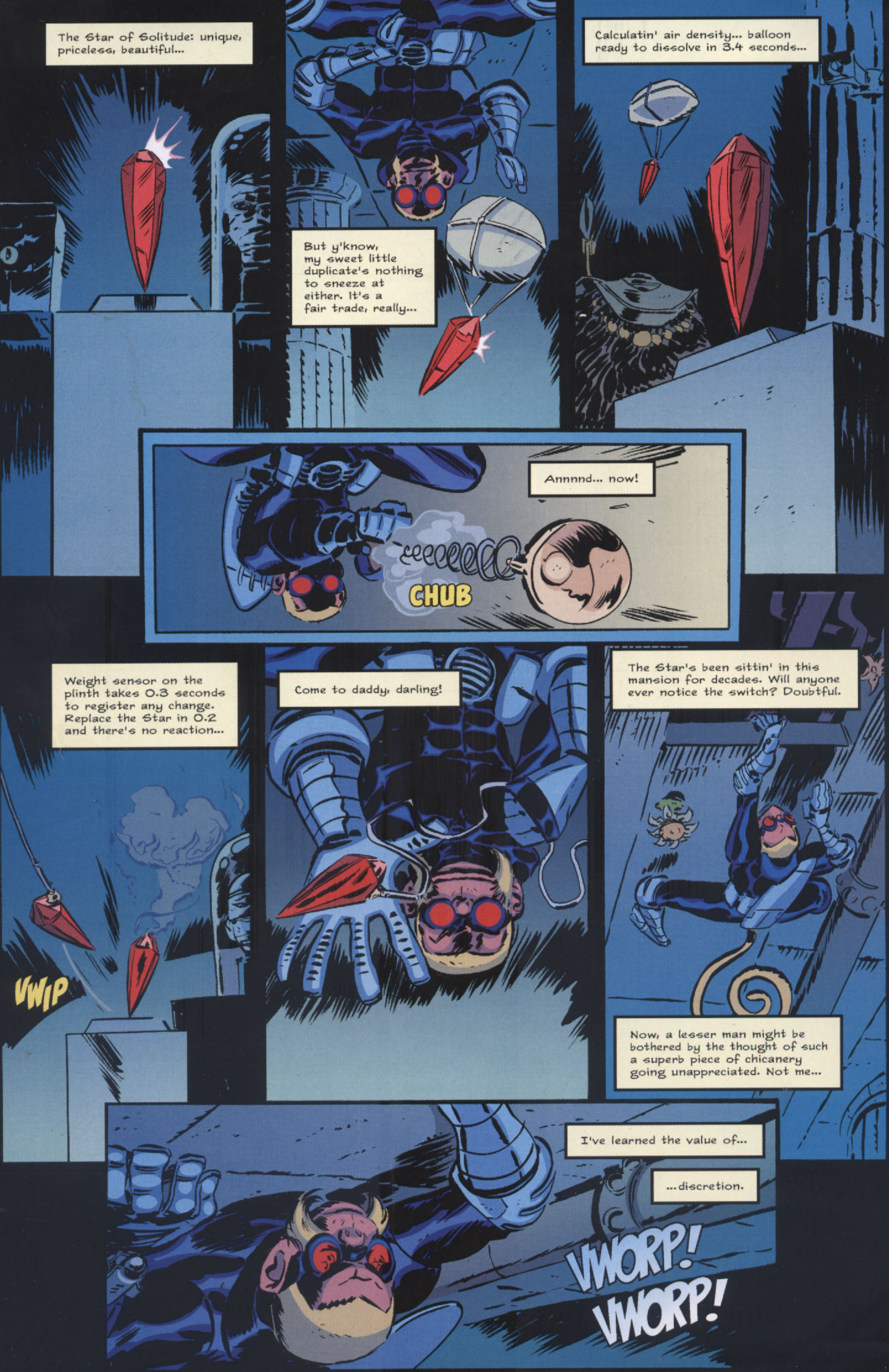
BBC

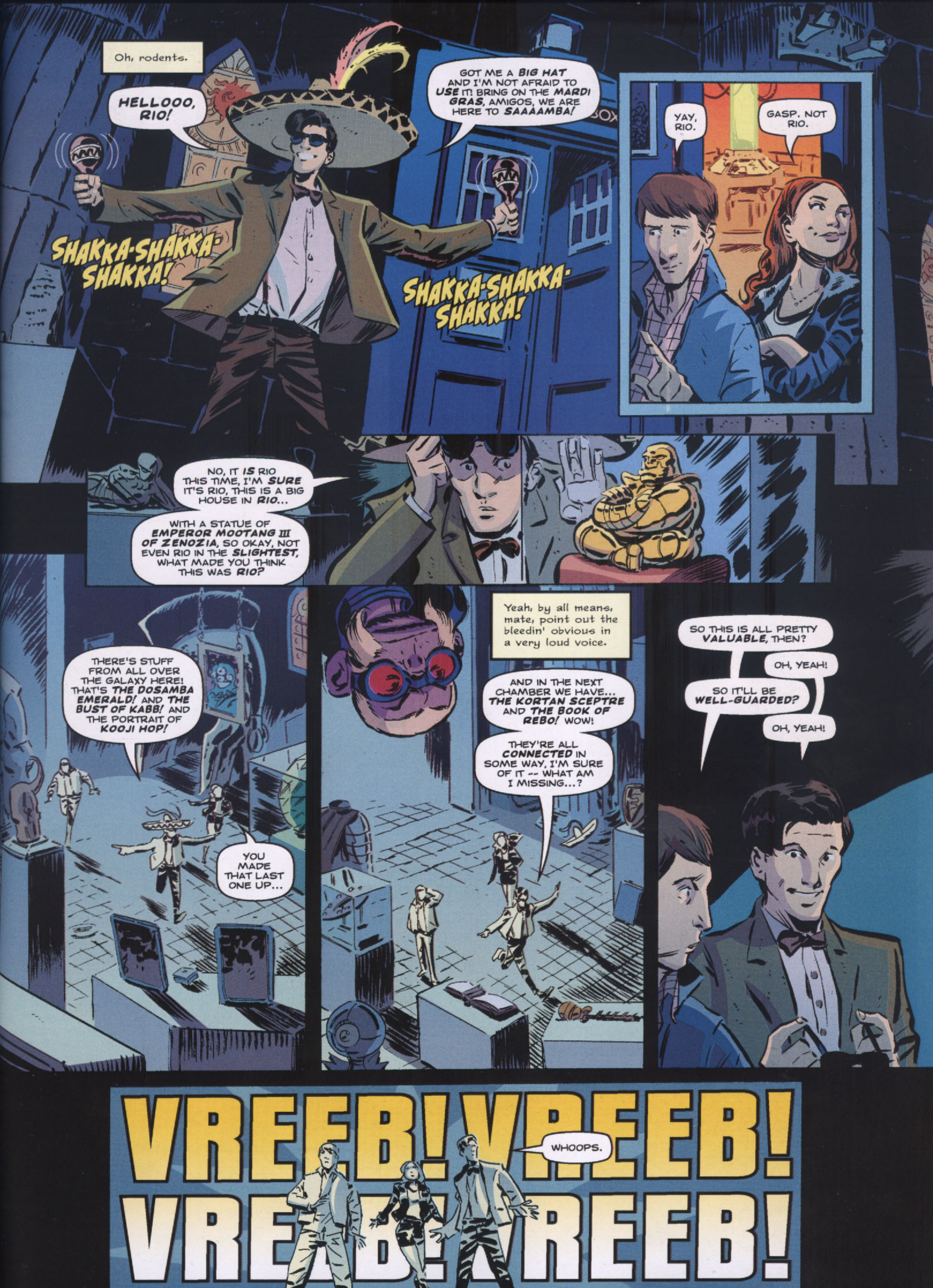
BBC, DOCTOR WHO (word marks, logos and devices), TARDIS, DALEKS, CYBERMAN and K-9 (word marks and devices) are trade marks of the British Broadcasting Corporation and are used under licence. BBC logo © BBC 1996. Doctor Who logo © BBC 2009. Dalek image © BBC/Terry Nation 1963. Cyberman image © BBC/Kit Pedler/Gerry Davis 1966. K-9 image © BBC/Bob Baker/Dave Martin 1977. Sontarans created by Robert Holmes and used under licence. Licensed by AudioGO.

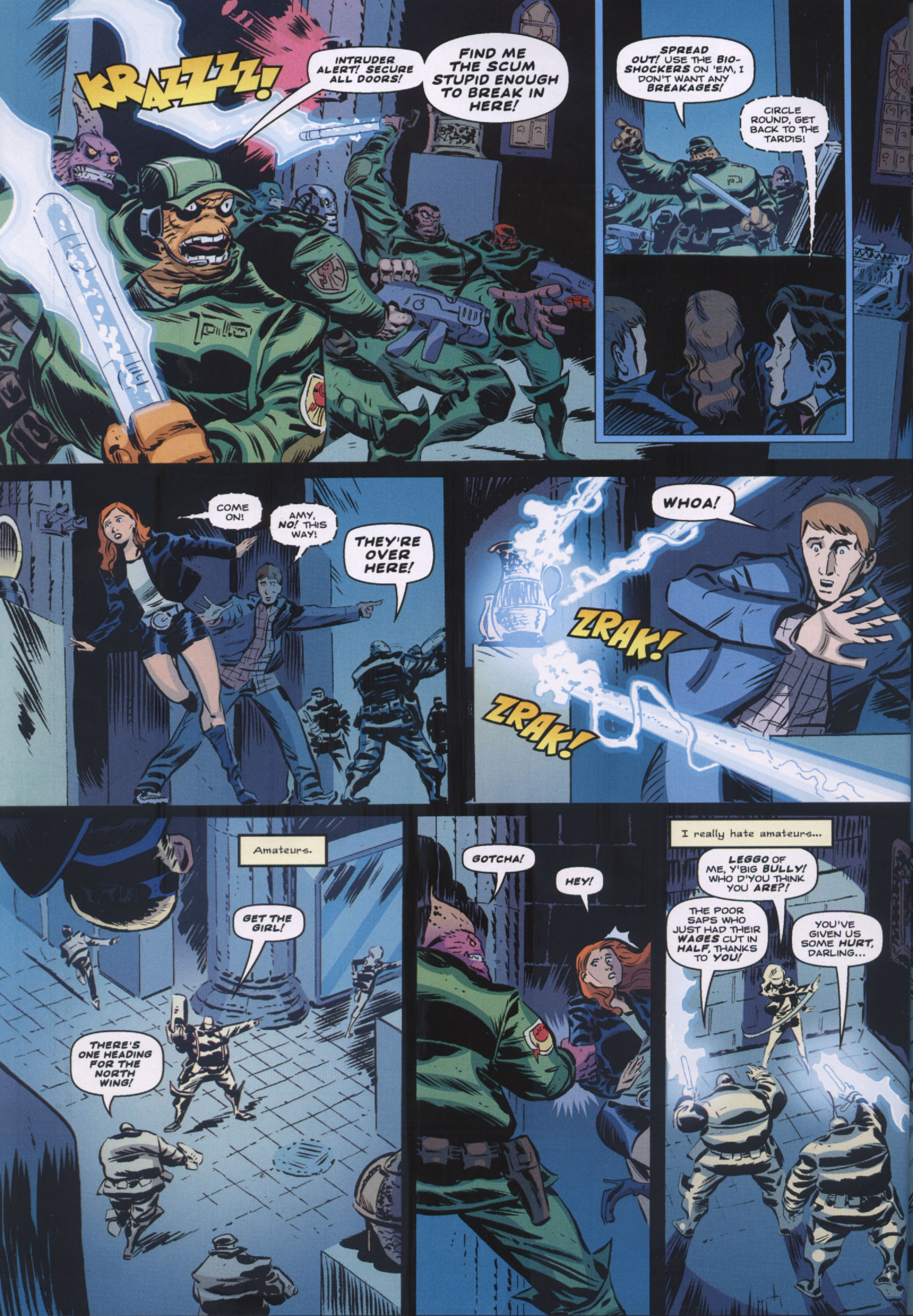

Genius is a burden.
Genius forces a man to accept challenges ordinary people would never consider. Here's a good example...
A mansion stuffed to the ceiling with precious artefacts, protected by a very tasty sensor web.
But Mulokan fire-flies will eat the photons in force-fields...
A starfish from Krantos will absorb all sound below 35 decibels...
And a Hona Moonflower will cancel out any foreign scent.
Let's just call it what it is.
Genius.

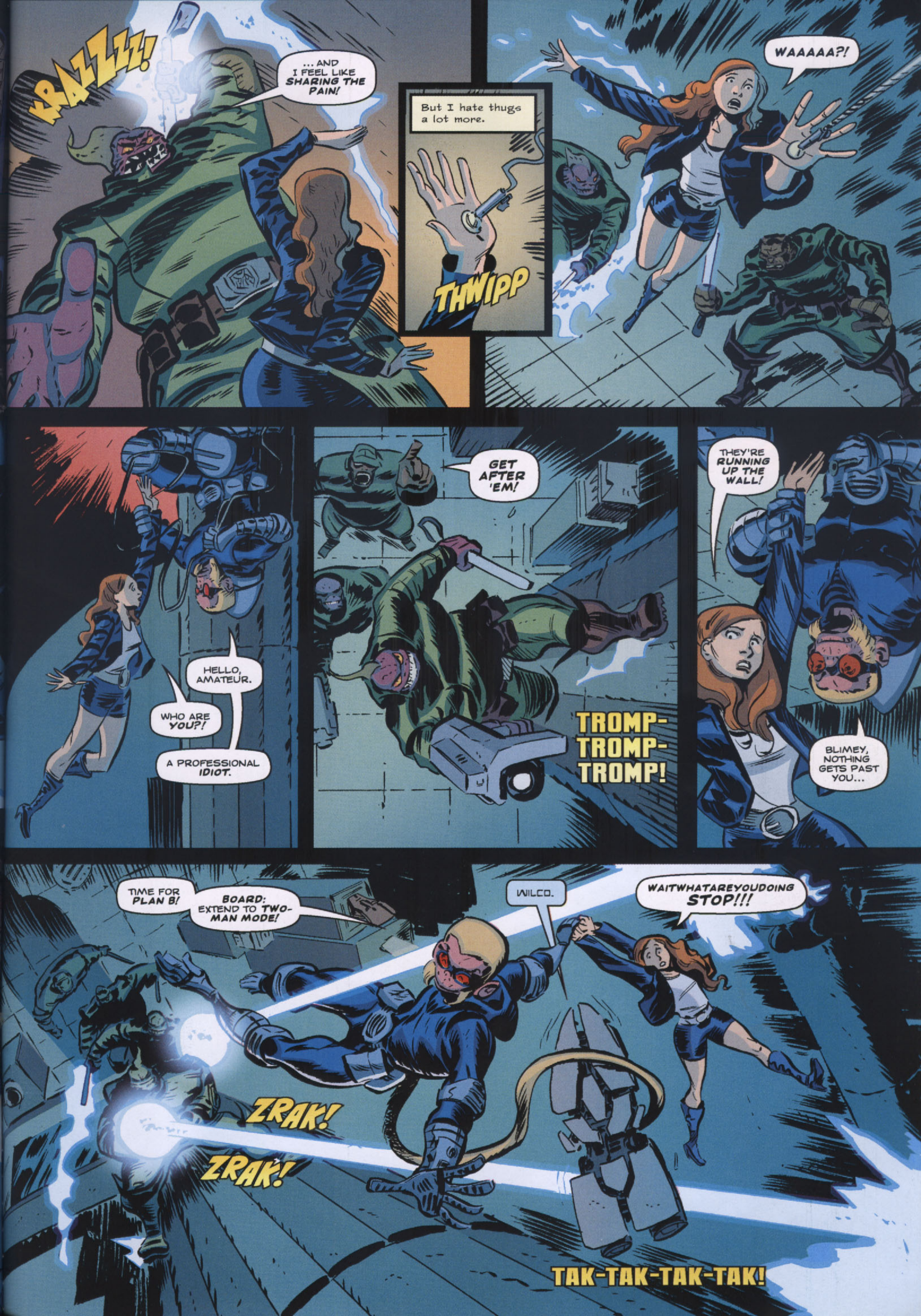
THE CORNUCOPIA CAPER
PART ONE

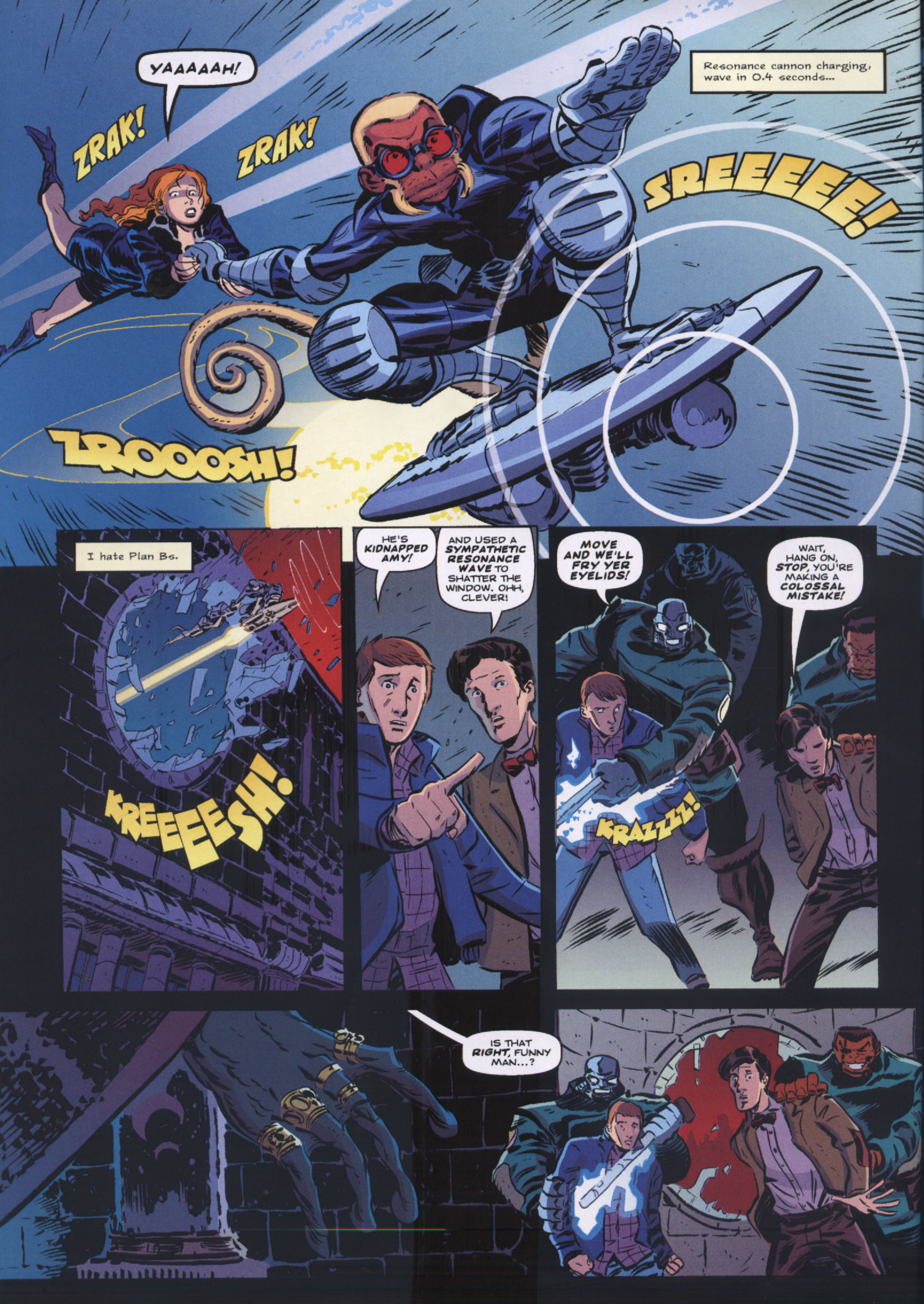
STORY: **SCOTT GRAY** • ART: **DAN McDAID**
COLOURS: **JAMES OFFREDI**
LETTERING: **ROGER LANGRIDGE**
EDITORS: **TOM SPILSBURY & PETER WARE**

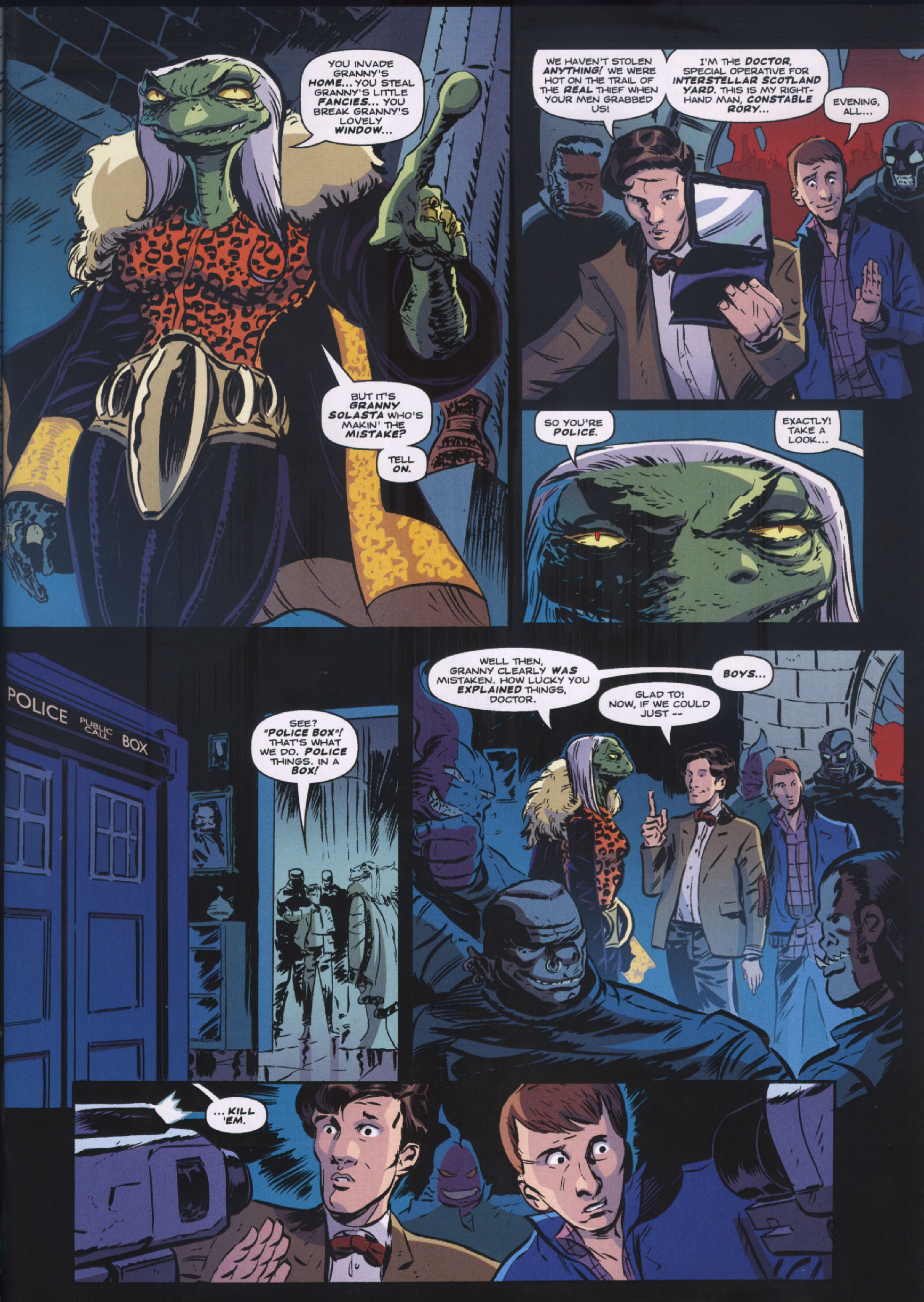

The Star of Solitude: unique, priceless, beautiful...
But y'know, my sweet little duplicate's nothing to sneeze at either. It's a fair trade, really...
Calculatin' air density... balloon ready to dissolve in 3.4 seconds...
Annnnd... now!
CHUB
Weight sensor on the plinth takes 0.3 seconds to register any change. Replace the Star in 0.2 and there's no reaction...
VWIP
Come to daddy, darling!
The Star's been sittin' in this mansion for decades. Will anyone ever notice the switch? Doubtful.
Now, a lesser man might be bothered by the thought of such a superb piece of chicanery going unappreciated. Not me...
I've learned the value of...
...discretion.
VWORP!
VWORP!

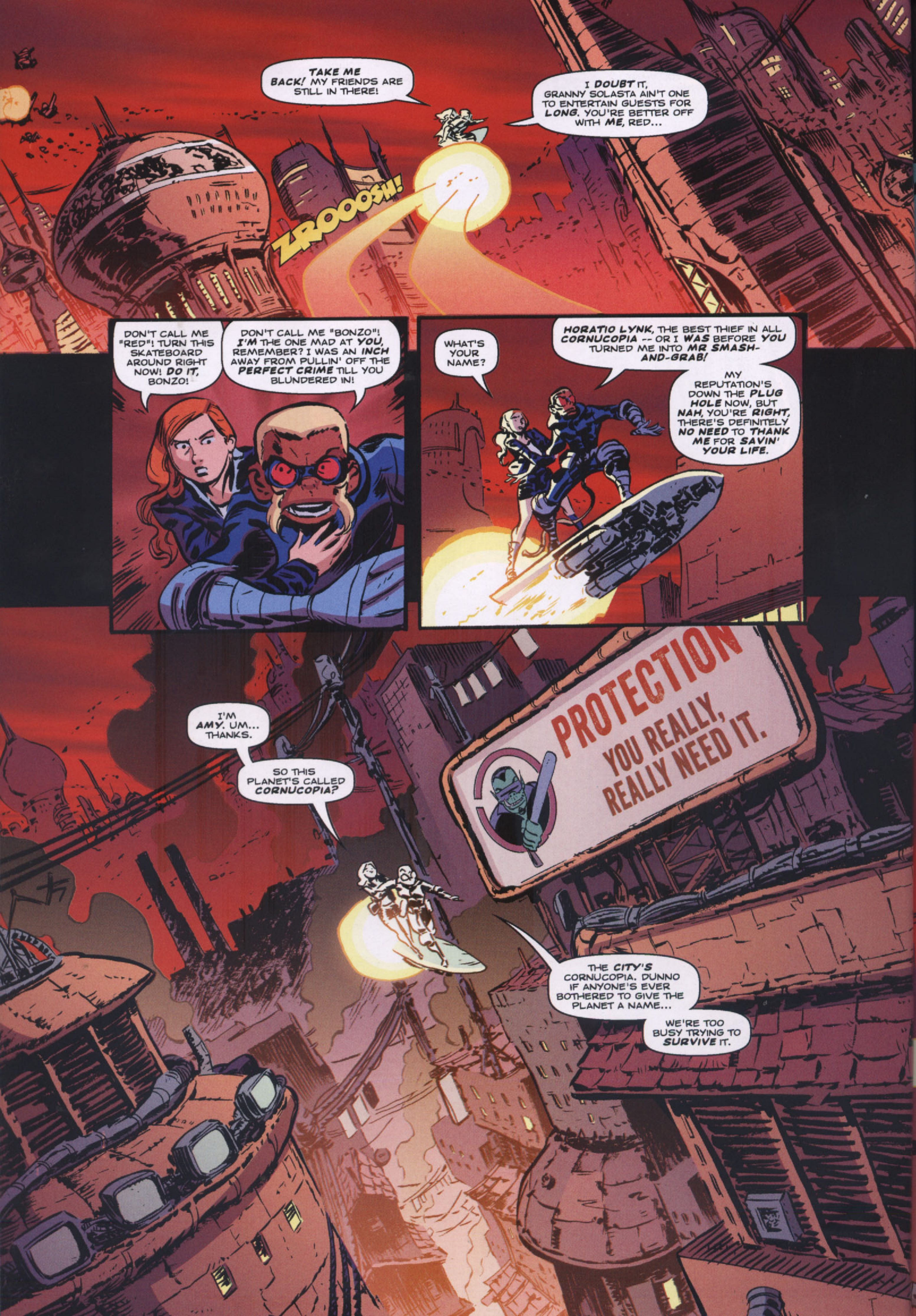

Oh, rodents.
HELLOOO, RIO!
SHAKKA-SHAKKA-SHAKKA!
GOT ME A BIG HAT AND I'M NOT AFRAID TO USE IT! BRING ON THE MARDI GRAS, AMIGOS, WE ARE HERE TO SAAAAMBA!
SHAKKA-SHAKKA-SHAKKA!
BOX
YAY, RIO.
GASP. NOT RIO.
NO, IT IS RIO THIS TIME, I'M SURE IT'S RIO, THIS IS A BIG HOUSE IN RIO...
WITH A STATUE OF EMPEROR MOOTANG III OF ZENOZIA, SO OKAY, NOT EVEN RIO IN THE SLIGHTEST, WHAT MADE YOU THINK THIS WAS RIO?
THERE'S STUFF FROM ALL OVER THE GALAXY HERE! THAT'S THE DOSAMBA EMERALD! AND THE BUST OF KABB! AND THE PORTRAIT OF KOOJI HOP!
YOU MADE THAT LAST ONE UP...
Yeah, by all means, mate, point out the bleedin' obvious in a very loud voice.
AND IN THE NEXT CHAMBER WE HAVE... THE KORTAN SCEPTRE AND THE BOOK OF REBO! WOW!
THEY'RE ALL CONNECTED IN SOME WAY, I'M SURE OF IT -- WHAT AM I MISSING...?
SO THIS IS ALL PRETTY VALUABLE, THEN?
OH, YEAH!
SO IT'LL BE WELL-GUARDED?
OH, YEAH!
VREEB! VREEB!
WHOOPS.
VREEB! VREEB!

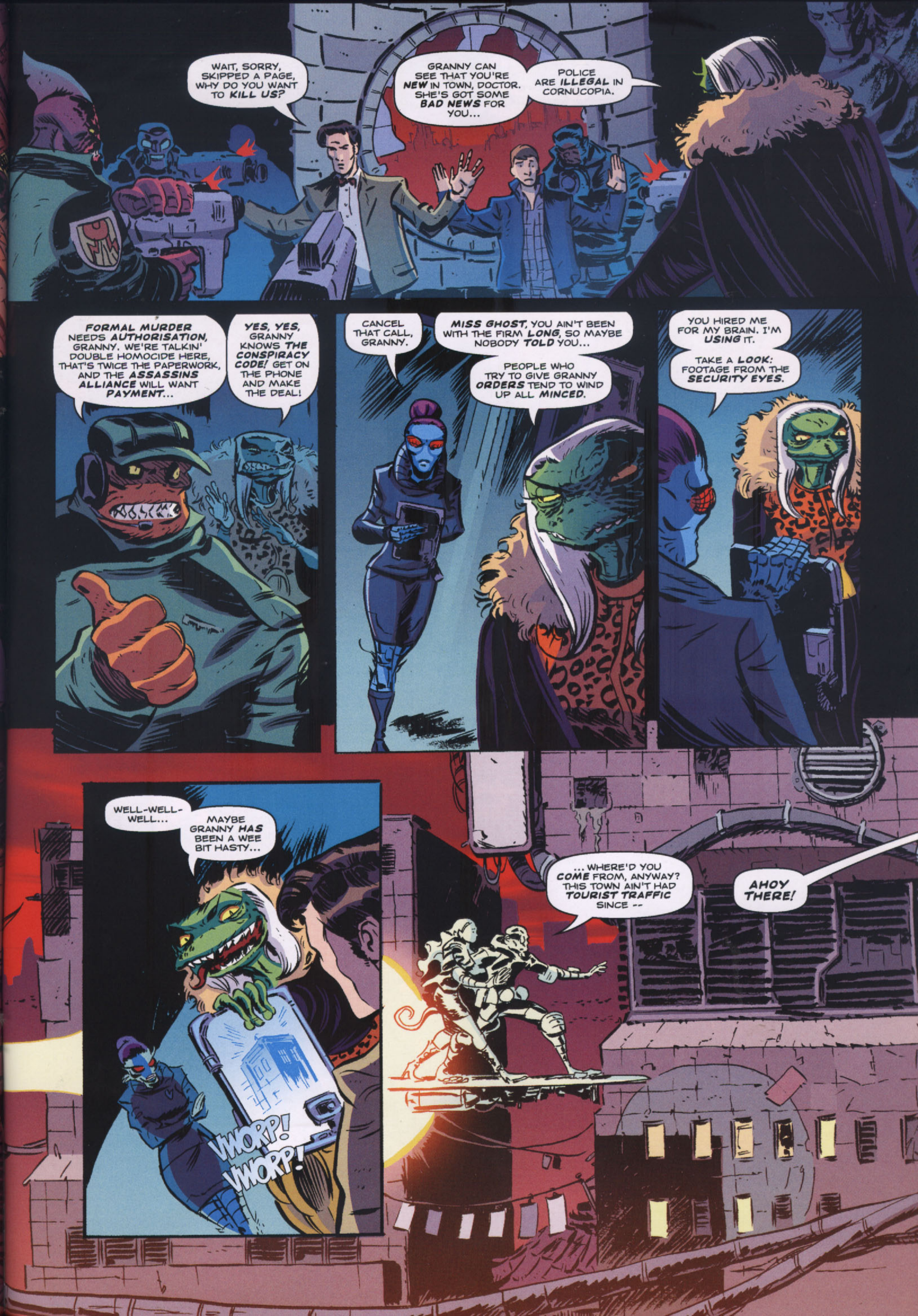

KRAZZZZ!
INTRUDER ALERT! SECURE ALL DOORS!
FIND ME THE SCUM STUPID ENOUGH TO BREAK IN HERE!
SPREAD OUT! USE THE BIO-SHOCKERS ON 'EM, I DON'T WANT ANY BREAKAGES!
CIRCLE ROUND, GET BACK TO THE TARDIS!
COME ON!
AMY, NO! THIS WAY!
THEY'RE OVER HERE!
WHOA!
ZRAK!
ZRAK!
Amateurs.
GET THE GIRL!
THERE'S ONE HEADING FOR THE NORTH WING!
GOTCHA!
HEY!
I really hate amateurs...
LEGGO OF ME, Y'BIG BULLY! WHO D'YOU THINK YOU ARE?!
THE POOR SAPS WHO JUST HAD THEIR WAGES CUT IN HALF, THANKS TO YOU!
YOU'VE GIVEN US SOME HURT, DARLING...

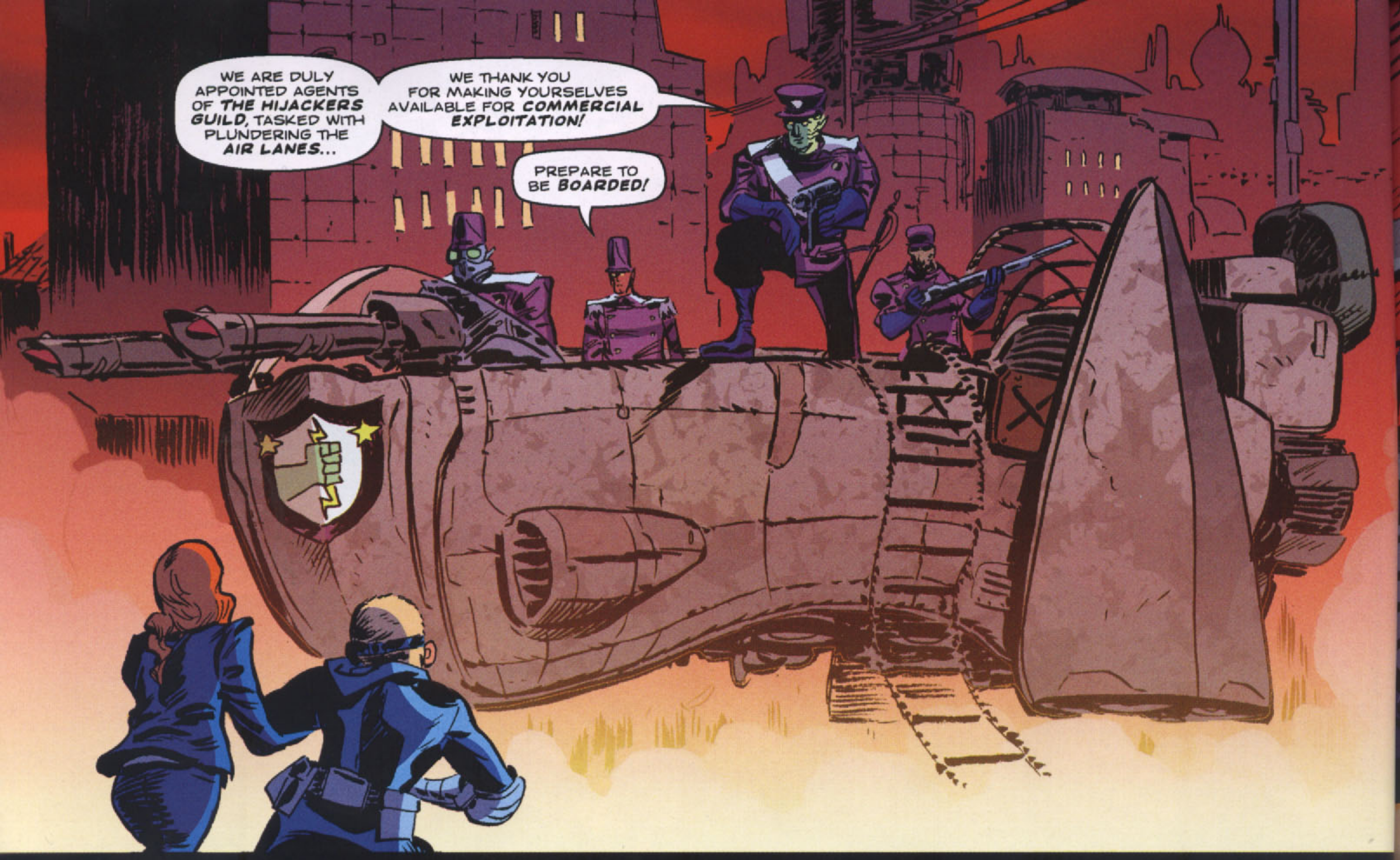

KRAZZZZ!
... AND I FEEL LIKE SHARING THE PAIN!
But I hate thugs a lot more.
THWIPP
WAAAAA?!
HELLO, AMATEUR.
WHO ARE YOU?!
A PROFESSIONAL IDIOT.
GET AFTER 'EM!
TROMP-TROMP-TROMP!
THEY'RE RUNNING UP THE WALL!
BLIMEY, NOTHING GETS PAST YOU...
TIME FOR PLAN B!
BOARD: EXTEND TO TWO-MAN MODE!
WILCO.
WAITWHATAREYOUDOING STOP!!!
ZRAK!
ZRAK!
TAK-TAK-TAK-TAK!

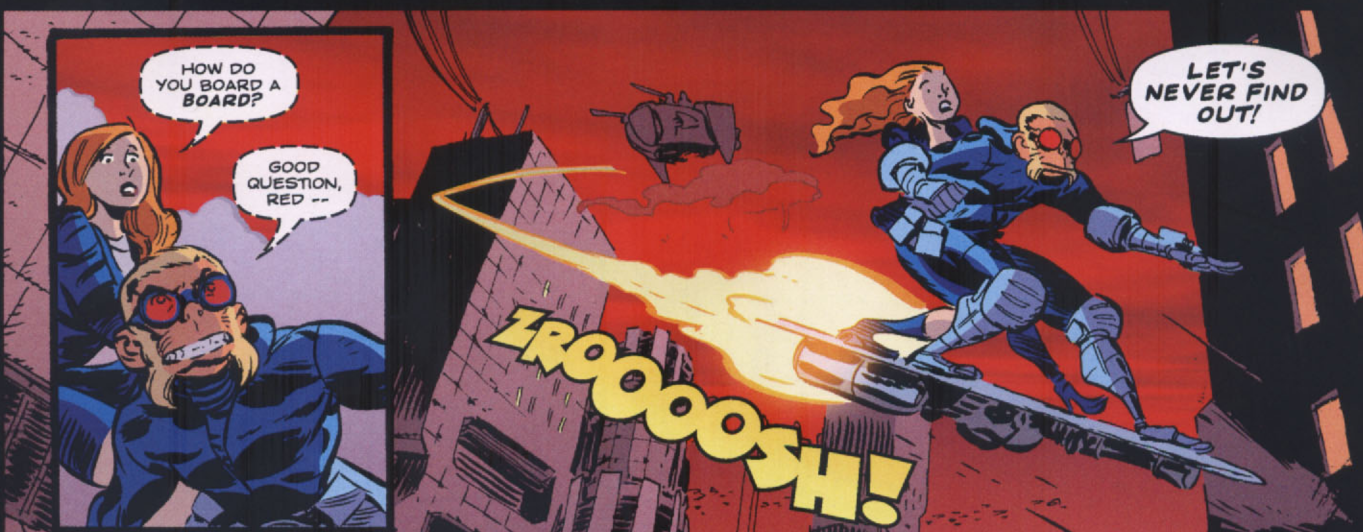

YAAAAAH!
ZRAK!
ZRAK!
Resonance cannon charging, wave in 0.4 seconds...
SREEEEE!
ZROOOSH!
I hate Plan Bs.
KREEEEESH!
HE'S KIDNAPPED AMY!
AND USED A SYMPATHETIC RESONANCE WAVE TO SHATTER THE WINDOW. OHH, CLEVER!
MOVE AND WE'LL FRY YER EYELIDS!
KRAZZZZ!
WAIT, HANG ON, STOP, YOU'RE MAKING A COLOSSAL MISTAKE!
IS THAT RIGHT, FUNNY MAN...?

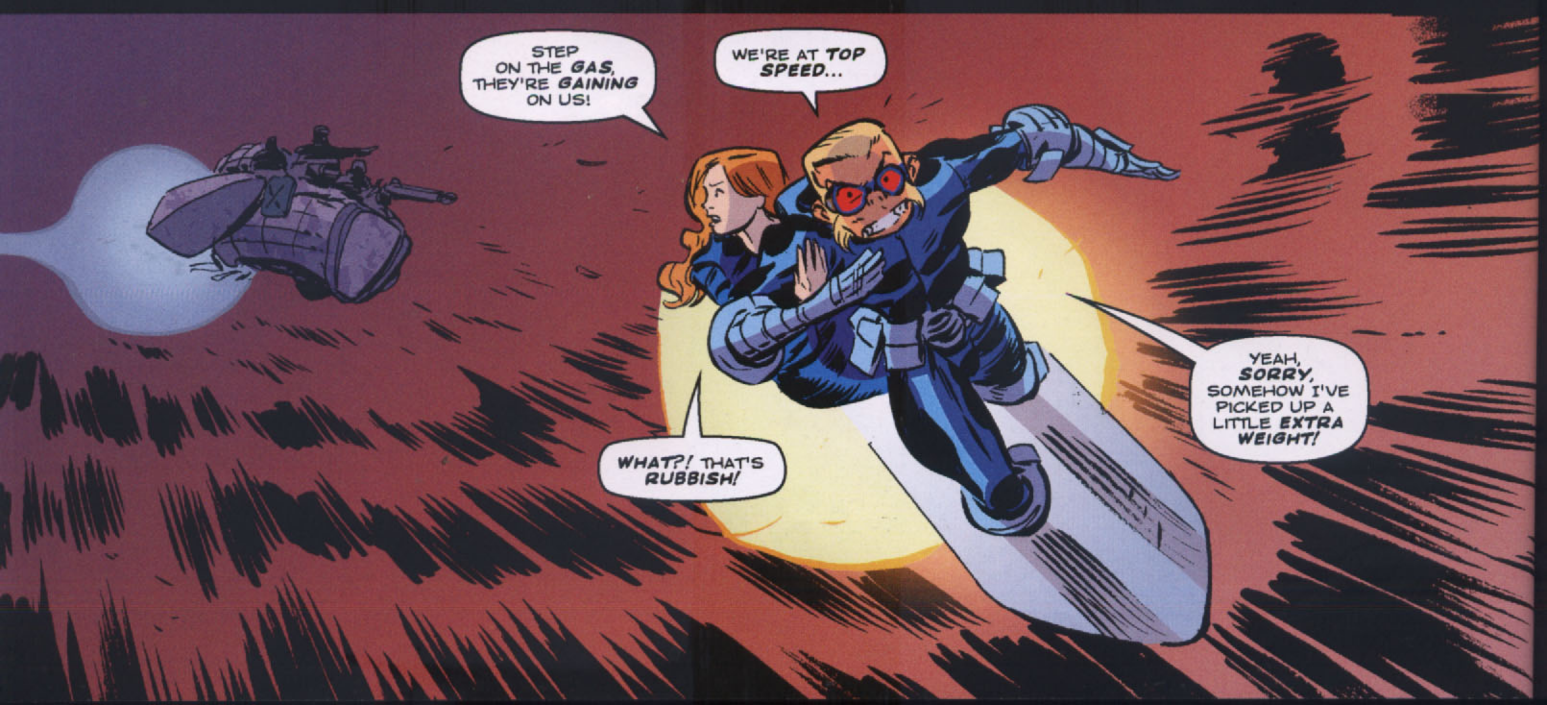

YOU INVADE GRANNY'S **HOME**... YOU STEAL GRANNY'S LITTLE **FANCIES**... YOU BREAK GRANNY'S LOVELY **WINDOW**...
BUT IT'S **GRANNY SOLASTA** WHO'S MAKIN' THE **MISTAKE?**
TELL **ON.**
WE HAVEN'T STOLEN **ANYTHING!** WE WERE HOT ON THE TRAIL OF THE **REAL** THIEF WHEN YOUR MEN GRABBED US!
I'M THE **DOCTOR**, SPECIAL OPERATIVE FOR **INTERSTELLAR SCOTLAND YARD**. THIS IS MY RIGHT-HAND MAN, **CONSTABLE RORY**...
EVENING, ALL...
SO YOU'RE **POLICE**.
EXACTLY! TAKE A LOOK...
POLICE PUBLIC CALL BOX
SEE? **"POLICE BOX"!** THAT'S WHAT WE DO. **POLICE** THINGS. IN A **BOX!**
WELL THEN, GRANNY CLEARLY **WAS** MISTAKEN. HOW LUCKY YOU **EXPLAINED** THINGS, DOCTOR.
BOYS...
GLAD TO! NOW, IF WE COULD JUST --
... **KILL 'EM.**

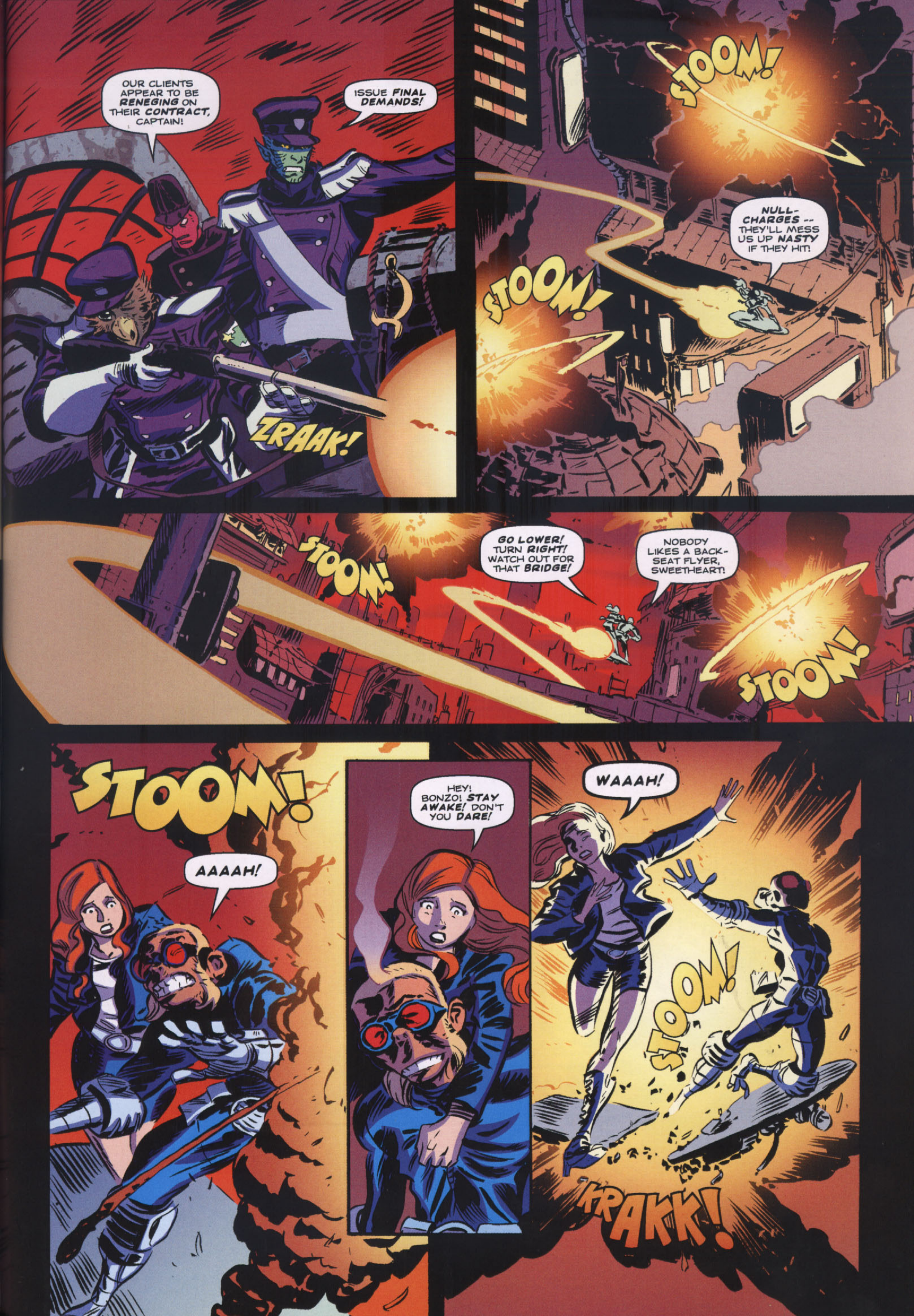

TAKE ME BACK! MY FRIENDS ARE STILL IN THERE!
I DOUBT IT, GRANNY SOLASTA AIN'T ONE TO ENTERTAIN GUESTS FOR LONG. YOU'RE BETTER OFF WITH ME, RED...
ZROOOSH!
DON'T CALL ME "RED"! TURN THIS SKATEBOARD AROUND RIGHT NOW! DO IT, BONZO!
DON'T CALL ME "BONZO"! I'M THE ONE MAD AT YOU, REMEMBER? I WAS AN INCH AWAY FROM PULLIN' OFF THE PERFECT CRIME TILL YOU BLUNDERED IN!
WHAT'S YOUR NAME?
HORATIO LYNK, THE BEST THIEF IN ALL CORNUCOPIA -- OR I WAS BEFORE YOU TURNED ME INTO MR SMASH-AND-GRAB!
MY REPUTATION'S DOWN THE PLUG HOLE NOW, BUT NAH, YOU'RE RIGHT, THERE'S DEFINITELY NO NEED TO THANK ME FOR SAVIN' YOUR LIFE.
PROTECTION
YOU REALLY, REALLY NEED IT.
I'M AMY. UM... THANKS.
SO THIS PLANET'S CALLED CORNUCOPIA?
THE CITY'S CORNUCOPIA. DUNNO IF ANYONE'S EVER BOTHERED TO GIVE THE PLANET A NAME...
WE'RE TOO BUSY TRYING TO SURVIVE IT.

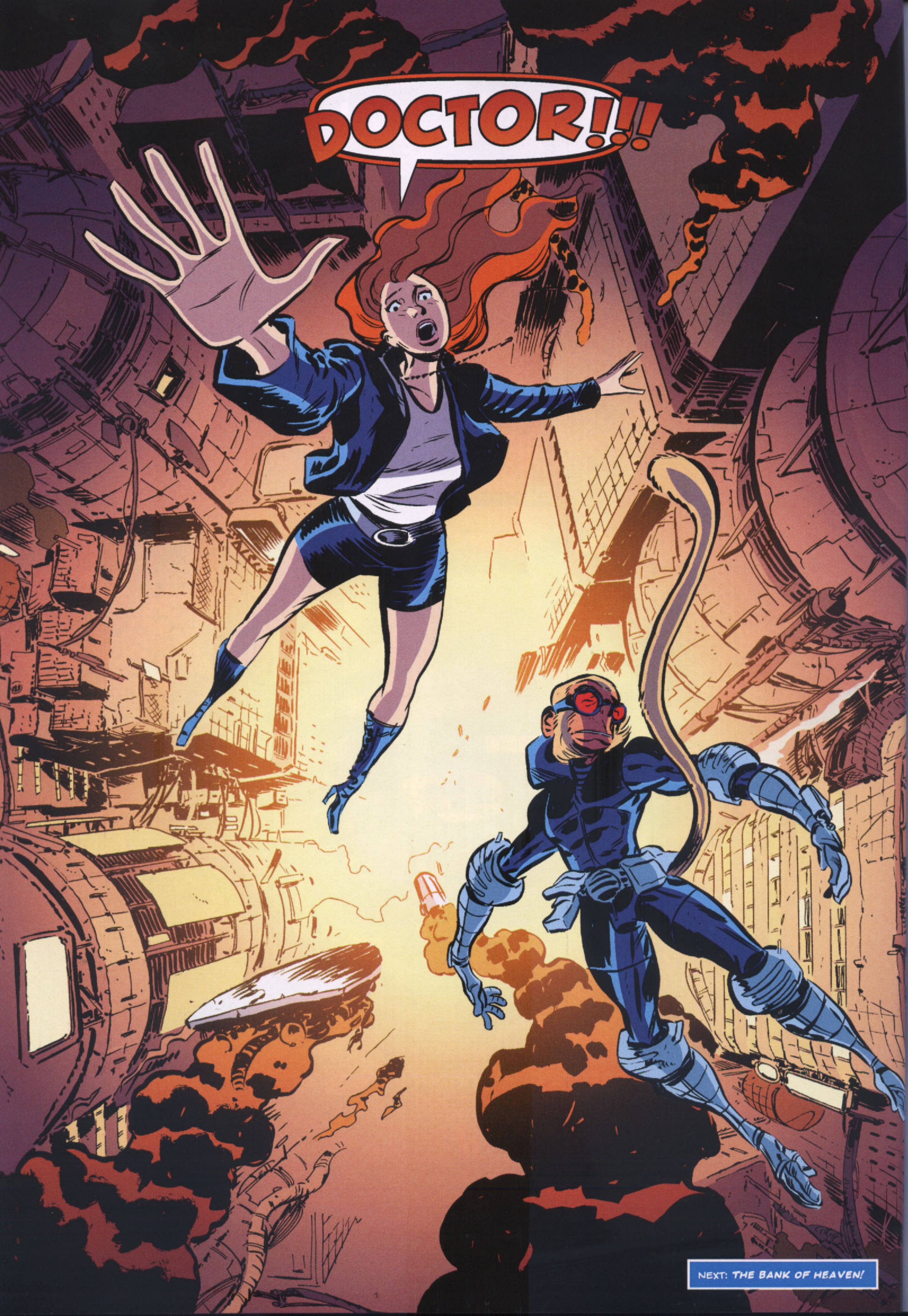

WAIT, SORRY, SKIPPED A PAGE, WHY DO YOU WANT TO KILL US?
GRANNY CAN SEE THAT YOU'RE NEW IN TOWN, DOCTOR. SHE'S GOT SOME BAD NEWS FOR YOU...
POLICE ARE ILLEGAL IN CORNUCOPIA.
FORMAL MURDER NEEDS AUTHORISATION, GRANNY. WE'RE TALKIN' DOUBLE HOMOCIDE HERE, THAT'S TWICE THE PAPERWORK, AND THE ASSASSINS ALLIANCE WILL WANT PAYMENT...
YES, YES, GRANNY KNOWS THE CONSPIRACY CODE! GET ON THE PHONE AND MAKE THE DEAL!
CANCEL THAT CALL, GRANNY.
MISS GHOST, YOU AIN'T BEEN WITH THE FIRM LONG, SO MAYBE NOBODY TOLD YOU...
PEOPLE WHO TRY TO GIVE GRANNY ORDERS TEND TO WIND UP ALL MINCED.
YOU HIRED ME FOR MY BRAIN. I'M USING IT.
TAKE A LOOK: FOOTAGE FROM THE SECURITY EYES.
WELL-WELL-WELL...
MAYBE GRANNY HAS BEEN A WEE BIT HASTY...
VWORP! VWORP!
...WHERE'D YOU COME FROM, ANYWAY? THIS TOWN AIN'T HAD TOURIST TRAFFIC SINCE --
AHOY THERE!


WE ARE DULY APPOINTED AGENTS OF **THE HIJACKERS GUILD,** TASKED WITH PLUNDERING THE **AIR LANES...**
WE THANK YOU FOR MAKING YOURSELVES AVAILABLE FOR **COMMERCIAL EXPLOITATION!**
PREPARE TO BE **BOARDED!**


HOW DO YOU BOARD A **BOARD?**
GOOD QUESTION, RED --
ZROOOOOSH!
LET'S NEVER FIND OUT!


STEP ON THE **GAS,** THEY'RE **GAINING** ON US!
WE'RE AT **TOP SPEED...**
YEAH, **SORRY,** SOMEHOW I'VE PICKED UP A LITTLE **EXTRA WEIGHT!**
WHAT?! THAT'S **RUBBISH!**


OUR CLIENTS APPEAR TO BE RENEGING ON THEIR CONTRACT, CAPTAIN!
ISSUE FINAL DEMANDS!
ZRAAK!
STOOM!
STOOM!
NULL-CHARGES -- THEY'LL MESS US UP NASTY IF THEY HIT!
STOOM!
GO LOWER! TURN RIGHT! WATCH OUT FOR THAT BRIDGE!
NOBODY LIKES A BACK-SEAT FLYER, SWEETHEART!
STOOM!
STOOM!
AAAAH!
HEY! BONZO! STAY AWAKE! DON'T YOU DARE!
WAAAH!
STOOM!
KRAKK!


DOCTOR!!!
NEXT: THE BANK OF HEAVEN!

WHO ONE

For all things Doctor Who since 1989!

44 High Street, Ryde, Isle of Wight PO33 2RE
Tel: 01983 564455 **Email:** sales@whoone.co.uk **Web:** www.whoone.co.uk
Open: Tues to Sat 9.30am to 4.30pm
Cheques/Potsal Orders Payable to Who One Ltd

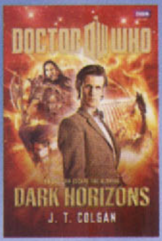
New Adventures - All New

All-Consuming Fire	£10.00
Birthright	£7.00
Blood Harvest	£7.00
Blood Heat	£8.00
Cats Cradle: Witch Mark	£7.00
Conundrum	£7.00
Death and Diplomacy	£10.00
Deceit	£7.00
Dimension Riders	£7.00
Eternity Weeps	£15.00
Falls the Shadow	£7.00
First Frontier	£7.00
Human Nature	£12.00
Highest Science	£7.00
Iceberg	£7.00
Infinite Requiem	£7.00
Left-Handed Hummingbird	£7.00
Legacy	£7.00
Love and War	£10.00
Lucifer Rising	£7.00
Nightshade	£4.99
No Future	£7.00
Original Sin	£7.00
Parasite	£7.00
Pit	£7.00
Return of the Living Dad	£7.00
St Anthony's Fire	£7.00
Sanctuary	£7.00
Set Piece	£8.00
Shadowmind	£7.00
Shakedown	£8.00
Sleepy	£8.00
Sky Pirates!	£7.00
Strange England	£7.00
Theatre of War	£7.00
Tragedy Day	£7.00
Transit	£10.00
Warchild	£8.00
Warlock	£7.00
White Darkness	£7.00
Zamper	£7.00

p&p: 1 = £3. Extras = 50p extra

Special Offer!

Eye of the Giant, Goth Opera, Lucifer Rising, Return of the Living Dad & Twilight of the Gods
£29.99 incl p&p



Dark Horizons Hardback Novel
£12.99 + £3 p&p

Counter Measures CD Boxset
£30 + £3.50 p&p

Death to the Daleks DVD
£18.99 + £1.50 p&p

TARDIS Ceramic Money Bank
£12.99 + £4 p&p

KEEP CALM I'M THE DOCTOR

New Series Posters
Monsters, Doctor & Amy, Keep Calm
91 x 61 cm
£4.95 + £3.50 p&p each

Missing Adventures - All New

Dancing the Code	£15.00
Empire of Glass	£7.00
English Way of Death	£15.00
Evolution	£7.00
Eye of the Giant	£7.00
Ghosts of N-Space	£7.00
Goth Opera	£7.00
Man in the Velvet Mask	£8.00
Managra	£7.00
Menagerie	£7.00
Plotters	£8.00
Romance of Crime	£12.00
Sands of Time	£15.00
Sorcerer's Apprentice	£7.00
Speed of Flight	£8.00
State of Change	£7.00
System Shock	£7.00
Time of Your Life	£7.00
Twilight of the Gods	£7.00
Venusian Lullaby	£8.00
Decalog	£4.99
Declaog 4	£4.99

Limited Numbers - Near Mint or better

Burning Heart	£40
Lords of the Storm	£22
Room with no Doors	£40
Timewyrm: Apocalypse	£15
Christmas on a Rational Planet	£22

p&p: 1 = £3. Extras = 50p each

Haynes Manual T-Shirts
Enterprise, AT-AT Walker, Millennium Falcon
S, M, L, XL
£14.99 + £2 p&p each

Yellow Dalek Talking Soft Toy (Due Soon)
£14.99 + £3.50 p&p

Haynes Dalek Manual T-Shirt
S, M, L, XL, 2XL
£14.99 + £2 p&p

Sonic Screwdriver - Actual Screwdriver
£19.99 + £4 p&p

Dalek or Cyberman Beach Towels
£14.95 + £3.50 p&p each

DOCTOR WHO
EXTERMINATE!

Junk TARDIS Console
Removable console panel & time rotor. Figure not included.
£19.99 + £5 p&p

TARDIS Mug
£9.99 + £3.50 p&p

An extensive range of Doctor Who DVDs and CDs always in stock

Prices correct at time of going to press. Postage is for the UK Only. Trade enquries also welcome. Send A5 SAE for Catalogue.

SOUNDS OF THE SIXTIES!

The cast and crew of Big Finish's latest *Doctor Who* spin-off discuss creating black-and-white audio adventures. It's time for *Counter Measures...*

Feature by CAVAN SCOTT

The Doctor won't be on hand to help Gilmore and Jensen in their new adventures.

Over its 49-year history, *Doctor Who* has produced some of the most memorable supporting characters on television. Whether it was a white witch battling a satanic vicar, or a Victorian music hall impresario and a pathologist going up against giant rats, you believed these people had life beyond the adventure at hand. They were much more than simple monster fodder and would carry on fighting the good fight long after the TARDIS had headed back to the stars.

In 1988, a band of brave souls made their début, characters so well conceived they were crying out for their own spin-off series. Ben Aaronvitch's *Remembrance of the Daleks* saw the Seventh Doctor join forces with a crack military outfit to see off everyone's favourite exterminators.

There was Professor Rachel Jensen, played by cult TV icon Pamela Salem, a straight-talking physicist who didn't suffer fools gladly. Along with Allison Williams, her fresh-faced but sharp-witted assistant, Rachel had been seconded by the military to assist Group Captain Ian Gilmore in his fight against extraterrestrials. Gilmore, or 'Chunky' to his men, was brought to life by Simon Williams sporting a rather splendid moustache and a stiff-upper lip to match.

When the Daleks were sent packing, Gilmore, Rachel and Allison disappeared into the dusty annals of *Doctor Who* history, gone but certainly not forgotten. Over 20 years later, they find themselves thrown back together in *Counter Measures*, the latest *Doctor Who* spin-off from Big Finish Productions, protecting the 1960s from alien threats and mad science.

Together again after 20 years – Pamela Salem [left] and Karen Gledhill.

The idea of bringing the *Remembrance* crew back together came while producer David Richardson was busy working on another of Big Finish's *Doctor Who* spin-offs, *Jago & Litefoot*: "I was thinking about other *Doctor Who* characters that seemed to have a life of their own and Gilmore, Rachel and Allison sprang to mind. The interesting thing is that, when you re-watch *Remembrance of the Daleks*, everything whizzes by so quickly that you don't really notice that we learn very little about the characters' background at all. There were definitely more stories to tell."

For Ian Potter, writer of the third *Counter Measures* story, *The Pelage Project*, there's one very good reason why the characters are so well remembered. "They're just so brilliantly cast. In the hands of a lesser actor than Simon Williams, Gilmore could quite easily be a military cipher and, on paper, Allison and Rachel's lines are interchangeable. They mainly exist to explain the science stuff, but Karen Gledhill and Pamela Salem brilliantly flag up what's different about their characters."

"All of this was massively helped by Ben's Target novelisation," adds Paul Finch, writer of *Threshold*, the first story of the series. "The book fleshed the characters out while also referencing the British Rocket Group and Bernard Quatermass who had defended the earth in the decades before *Doctor Who*."

In Paul's mind, the popularity of these characters also has much to do with *Doctor Who*'s precarious position in the late 1980s. "At the time rumours about the programme's cancellation were rife, and yet with *Remembrance* it seemed as if we'd been nervous about nothing. Sadly, as history later proved, that wasn't the case, but it still seemed as if the programme had suddenly, and just in time, rediscovered its soul."

Whatever their history, the future of the *Counter Measures* team isn't exactly what you expect. In *Remembrance*, Gilmore may have been out of his depth but was very much in command. In *Counter Measures*, Chunky finds himself answering to Rachel Jensen herself.

"I didn't want people to think that this was just another take on UNIT," explains David Richardson. "We needed to work against that expectation and do something different. By putting Rachel in charge, the science becomes the driving force, not the military, allowing us to tap into a *Quatermass* meets *Doomwatch* vibe, with a touch of the early *Avengers* for good measure."

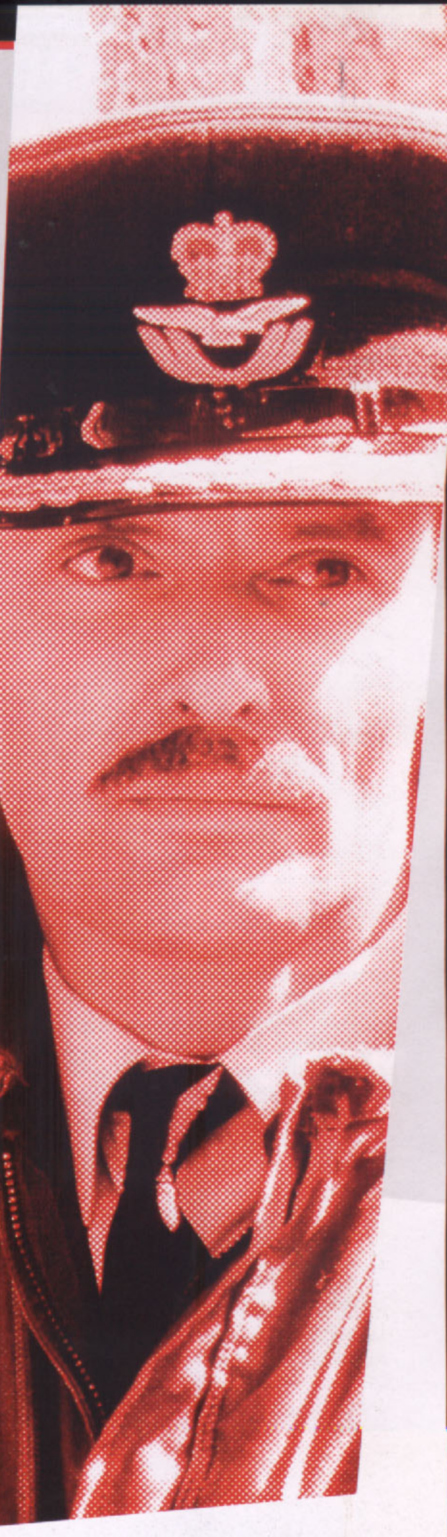
"Gilmore is definitely put in his place," says Karen Gledhill, who reprises her role as Allison Williams. "There's a certain comedy to the Group Captain as his solution to everything is to shoot it. He begins to look rather bewildered in these stories, when he sees that it isn't always the right thing to do."

Pamela Salem is a little more forgiving about the Group Captain. While she can't imagine Rachel being content to play second fiddle, she believes that Professor Jensen isn't unsympathetic to the military mind: "Rachel may not always approve of Ian's methods, but she respects who he is and understands how he works. She has a definite soft spot for the man." Gilmore also helps bring out a little humility in the academic-turned-alien-hunter. "In one of the stories, Rachel is forced to thank Ian. That's incredibly humbling for her. Even being in a situation when she has to thank someone is hard. She likes to think she's doing it all."

But what of Simon Williams? How does the much-loved actor feel about the new chain of command? "It's wonderful. Playing the man in charge is never as much fun as playing the number two. I get the chance to whip out my revolver and play the action hero. Let Rachel and Allison do all the hard graft, I say."

In time, Simon believes that Gilmore will come to relish not having the buck stopping on his desk. "Chunky has struggled not to be found out his entire career. How he got to Group Captain I've no idea!" But surely Gilmore is no idiot? "Somehow all my characters end up a bit like Bertie Wooster, regardless of how they're written. It's my default position. Gilmore is from the mould of all British heroes in that he's slightly cleverer than he makes out. When push comes to shove, Chunky delivers."

Far from Bertie Wooster, playing an action man is a dream come true for Simon: "When my mother-in-law [actress Dame Celia Johnson] was starting out in the business, all she wanted to do was edge along a wall with a gun in her hand. That's pretty much my ambition in showbusiness. Some people want to play King Lear. I want to wear a trilby, stick a gun under someone's chin and tell them to shut the hell up."



Not only must Gilmore cope with taking orders from his former scientific advisor, there's another, altogether shadier character to contend with. Sir Toby Kinsella is *Counter Measures*' equivalent of M, dealing out missions, keeping an eye on the purse strings and liaising with Whitehall. Furthermore, in the black-and-white days of the 1960s, he's definitely painted in shades of grey.

"You're never quite sure where you are with Toby," muses David Richardson, "which changes the dynamic of the group even more. I was also keen to create a team that could almost resemble the original TARDIS line-up of the First Doctor, Ian, Barbara and Susan. Here we have the slightly suspicious patrician, the action guy and the older and younger female leads. Even after all this time that's an interesting silhouette."

From day one, David knew who would step into Sir Toby's cryptic shoes: "Hugh Ross is a brilliant actor and someone who has done some amazing work for Big Finish. I wanted to reward him by creating a character he could get his teeth into as part of an ongoing series. Sir Toby is the result."

"I play a lot of characters like Sir Toby," Hugh admits, "men with an inscrutable quality." For Big Finish, Hugh has played opposite Frazer Hines in *Night's Black Agents* and Colin Baker in *Industrial Evolution*, but has a long history in film, television and theatre. The early 1990s saw him play Dr Roberto Miranda in *Death and the Maiden*, a man accused of a dreadful crime. "You never really find out if he's guilty or not," Hugh considers. "People used to come up to me and say, 'well, did you do it?' and I had to admit that I never knew. Sometimes I thought Roberto was guilty, sometimes I thought he was innocent. Sir Toby is the same. There are real shadows there."

Simon Williams is, however, in no doubt about Kinsella's true nature: "You can tell by Hugh's voice that Sir Toby's just plain bad. You can hear the twinkle in his eye – a twinkle not to be trusted."

"Toby fleshes out the group marvellously," enthuses Pamela, who now lives in America and recorded the stories on a recent return to London, "and its wonderful to be with Simon and Karen again. We've met up from time to time since *Doctor Who* and have often said how great it would be to work together again. I just never thought it would be playing these characters!"

How has Rachel changed in the two decades since Pamela first played the passionate physicist? "Hopefully not too much. For Rachel, only 12 months have passed since the events at Coal Hill School. She's just as determined and fiercely independent.

"The biggest change is that she has returned to Cambridge and has been quite isolated from the real world." Thrust back into public life, Rachel has to ►

> **"I was keen to create a team that could almost resemble the original TARDIS line-up..."**
>
> **DAVID RICHARDSON PRODUCER**

remember how to deal with people, not equations. "People call Rachel a workaholic. That doesn't do it justice – she's a lunatic. Absolutely no life beyond work. That's why she needs Allison. Originally Karen's character was very much my sidekick. Now she's very much her own woman."

"Allison had definitely stepped out of Rachel's shadow," insists Karen Gledhill, back as Allison Williams. "She has a PhD now and has developed into quite an independent spirit, very 1960s. We also get to see her life outside of the science lab. She's in a relationship and is allowed to be a little more girly." The move from TV to audio has other benefits for Karen. "On audio I don't have to wear that awful duffel coat. I received quite a lot of comments about it at the time and wasn't sad to see it go."

For Pamela, part of the appeal of returning to Rachel's world was a chance to step back into the 1960s. "When David first contacted me, I wasn't sure what to expect," she explains. "Was this going to be Rachel 30 or so years on? I was so excited when he said they were still set in the 60s, which was very much my time, I'm pleased to say."

Did the scripts live up to Pamela's expectations? Do they feel authentic? "Absolutely. The way the characters talk, the equipment they use. Some of the science is beyond belief but feels like the kind of thing we thought was possible back then. We haven't quite cracked teleportation yet, but these stories capture the new frontiers that were being touched upon."

"We had to be very careful with the science," says David Richardson. "I wanted these stories to be as faithful as possible, treating the 1960s itself as a character. We're using stock library music from the era, the kind of thing you would hear on the radio or TV. The pacing had to be right too. While there is action and excitement, the characters are given chance to breathe, to talk. This needs to sound like a black-and-white production – which is quite a trick to pull off on audio!"

To keep the series rooted in reality, *Counter Measures*' team of writers turned to the history books or, in the case of writer Matt Fitton, childhood memories: "In the late 1970s, I remember me and my brother tuning the shortwave radio and picking up these really spooky-sounding voices reciting a seemingly random series of numbers." These so-called number stations have been a common source for conspiracy theories since the Cold War – anonymous transmissions of disembodied, often artificial voices intoning a string of digits. "Officially, no one knows what they were," clarifies Matt, "although the general feeling is that they were some kind of communication network for the secret service. But what if they were something else? What if they were a relic of an experiment in artificial intelligence in the 60s? We knew from the *Remembrance of the Daleks* novelisation that Rachel worked with Alan Turing and was working on a machine with the ability to learn. What if someone stole her work? And what if that scientist reached beyond his grasp, playing with forces they don't understand?" In *Artificial Intelligence*, the answers to those questions are revealed to have particularly deadly consequences.

Another seemingly innocent aspect of 1960s life takes a sinister turn in Ian Potter's *The Pelage Project*. The 1960s saw the growth of the New Town, new conurbations created to alleviate the growing need for homes and employment in post-war Britain. But what if a New Town was created for more nefarious reasons?

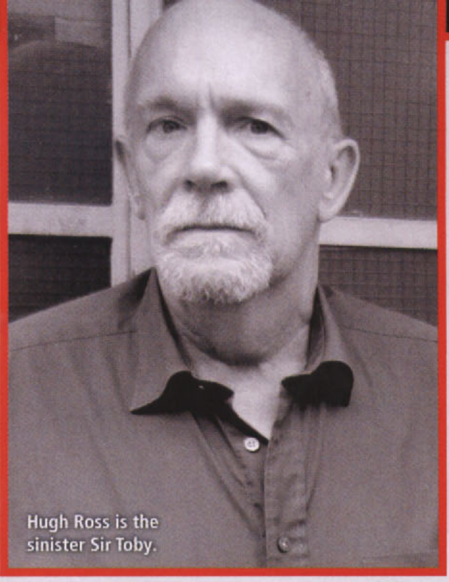
"*The Pelage Project* was originally conceived as a *Doctor Who* story," Ian reveals. "I had been invited to pitch for an Ian Chesterton *Companion Chronicle* set in the 1950s. David suggested doing something along the lines of *Quatermass II* and so I pitched the idea of a New Town built around a scientific project." Just before the green light was given, Ian received a call. "Big Finish was devising *Counter Measures*, then called *The Jensen Project*, and one of the proposed episodes called for something nasty to happen in a New Town. Would I adapt *Pelage* for the new series?"

Remarkably the story needed little in the way of major changes: "The original storyline had involved children at the town's school. Now that its heroes were no longer school teachers the action moved to the scientific plant itself."

When it came to the science, Ian found inspiration from another legendary BBC series. "I wanted the science to be real science, not *Doctor Who* science. I looked for notions popularised in the early 70s that a forward-thinking scientist may have reached a decade before. One great source was a *Tomorrow's World* book which handily offers a snapshot of the future the series was predicting 40 years ago."

Grounding the stories in the science of the day brought other challenges for the writers. We live in a world where the smartphone in your pocket has more processing power than the computers that first took man to the moon. 40 years ago life was very different. "Writing in the twenty-first century, it's very easy to forget how little contact the average person had with computers," admits Paul Finch. "The most sophisticated piece of hardware in our house when I was a child was the black-and-white telly. You have to put yourself back into a pre-micro chip mindset."

"The world has changed remarkably fast," says Pamela, "even since we recorded *Remembrance of the Daleks*. That's not to say things haven't improved. If you talked about saving the planet in the 60s you were written off as a crank. Today you're taken seriously. The biggest difference is that life was more personal then. These days are all about our cell-phones, computers and Facebook. I'm not saying it's worse, just different. I'm dying to know where science and technology will take us, but a lot of recent developments leave me cold. I'm constantly trying to keep things private while everyone is throwing their life online for everyone to see." What would Rachel think about our current obsession with the Twittersphere and YouTube? "She'd hate it. All those secrets laid bare. And Ian is part of the old order, when authority still expected to be listened to without having to explain itself."



Hugh Ross is the sinister Sir Toby.

> "It definitely has the vibe of what science-fiction used to be."
>
> **SIMON WILLIAMS**
> GROUP CAPTAIN GILMORE

"The one thing that hasn't changed is that we still live in fear," chips in Simon Williams. "In the 60s there was a real fear of aliens and all manners of ill and treachery. There still is today. Fear is contagious and science-fiction plays on it, especially this particular blend of science-fiction."

"The joy of *Counter Measures* is that the stories, however oddball they may be, stand on their own away from *Doctor Who*," adds Pamela. "You don't need to have seen *Remembrance of the Daleks*."

"That's what's so perfect about it," agrees Simon. "It definitely has the vibe of what science-fiction used to be – chords on the cello and longs shadows stretching down the corridors."

And by the sounds of it, Rachel and Gilmore will be facing more terrors to come. Work has already started on a second series, much to the delight of its stars. "It will be interesting to see how my little workaholic develops," wonders Pamela. "She certainly can't continue as she is. Something will have to give."

But what about good old Chunky? What does the future hold for the Group Captain? "As someone who is slightly mad and a touch eccentric, I'd like him to get madder and more eccentric," Simon reveals with a grin. "Oh and more creeping around corners with his gun, of course."

Whatever lies ahead, it's doubtful whether the *Counter Measures* team will cross the Doctor's path again. They'll just have to save the world on their own. "As tempting as it would be to have Sylvester McCoy pop up, I think we've created a series with its own identity," insists David Richardson, although he does temper his comment with a rather intriguing addendum: "but that's not to say the group couldn't appear in a *Doctor Who* audio. Until then, my hope is that *Counter Measures* will run and run in its own 1960s bubble." DWM

Series One of *Counter Measures* is comprised of four separate stories which will be available as a CD box set (£30.00) and to download (£25.00) from July. For more information go to *www.bigfinish.com*

YES, PRIME MINISTER

Move aside Winston and Maggie, *Counter Measures* sees another real-world Prime Minister join the *Doctor Who* universe. *Doctor Who* veteran Justin Richards concludes the first series with *State of Emergency*, a tale of ghosts, intrigue and a very British coup.

"As far as we know," Justin explains, "the early 60s was the last time in British history where there was a real possibility of a military coup. It was a time of great change, with the emergence of the labour party and the loss of empire. What a backdrop for a science-fiction-based political thriller."

Early on, Justin decided his story would revolve around the Prime Minister. The question was whether to invent a Harriet Jones-esque fictional PM or go for the real deal? "In the end, we just had to go with Harold Wilson, the Prime Minister of the day. You had to believe this may have happened."

© REX

Actor Duncan Wisbey was charged with bringing the pipe-smoking PM back to life. "My image of the day was Duncan in character chewing on his pen as a pseudo-pipe," recalls Justin. "At first I thought that was a bit affected, but then it changed the way he breathed in his speeches, matching Wilson perfectly.

"Of course, I'm sure Duncan will now tell you he always chews his pen when working!"

LONDON FILM & COMIC CON

OLYMPIA GRAND HALL, HAMMERSMITH ROAD, W14 8UX

SATURDAY 7TH & SUNDAY 8TH JULY

PLUS SPECIAL PREVIEW EVENING ON FRIDAY 6TH FROM 6PM

DOORS OPEN 9AM
ENTRY AVAILABLE IN ADVANCE OR ON THE DOOR

EARLY £12 (9AM BOTH DAYS)
STANDARD (11AM) ADULTS £6, CHILDREN £3

MEET THESE STARS IN PERSON... AND MORE!

OVER 75 STARS SIGNING AUTOGRAPHS PLUS MASSIVE DEALERS HALL

ANTHONY HEAD
MR FINCH - SCHOOL REUNION

TOM SKERRITT
ALIEN, TOP GUN

HAYDEN PANETTIERE
HEROES

CHRIS JUDGE
STARGATE

JEWEL STAITE
FIREFLY, STARGATE

LAURA
VANDERVOORT

KE HUY QUAN
INDY, GOONIES

JANET FIELDING
TEGAN

HOLLY MARIE
COMBS

NORMAN REEDUS
WALKING DEAD

ANTHONY
MICHAEL HALL

CIARAN McMENAMIN
PRIMEVAL

BRIAN KRAUSE
CHARMED

BEN BROWDER
FARSCAPE

JERI RYAN
STAR TREK

DANIEL HARRIS

AL LEONG

JANE BADLER

ELIZABETH
DENNEHY

RALPH MASCHIO

BEN MANSFIELD

ROBERT
DUNCAN McNEILL

BARBARA COLES

GILLIAN ANDERSON
X-FILES, BLEAK HOUSE

FREE GUEST TALKS, PHOTOSHOOTS, ARTISTS ALLEY, FAN ZONES AND MORE!

FOR EVENT ENQUIRIES CHECK THE WEBSITE. FOR TICKET ENQUIRIES E-MAIL INFO@COLLECTORMANIA.COM. FOR EXHIBITORS ENQUIRIES RING 01908 671138

NOT JUST A GREAT WEEKEND... AN ESSENTIAL ONE!

WWW.LONDONFILMANDCOMICCON.COM

Guests are charging for autographs. Guests subject to work commitments. Not all guests signing on all days. Queues may form before the event starts. Check website for more info and terms/conditions

---

COLLECTORMANIA GLASGOW

LARGE
DEALERS AREA
AUTOGRAPH
SESSIONS
FREE TALKS
PHOTO SESSIONS
WITH THE STARS
COSTUME
MASQUERADE

SAT 25TH TO SUN 26TH AUGUST

BRAEHEAD ARENA, BRAEHEAD SHOPPING CENTRE, GLASGOW G51 4BN.

OPEN SATURDAY - 9AM TO 6PM. SUNDAY - 10AM TO 5PM TICKETS ON THE DOOR OR IN ADVANCE.
STANDARD ENTRY (AFTER 11AM) ADULTS £5, KIDS £3 (UNDER 12). EARLY ENTRY (BEFORE 11AM): £10

MEET THESE STARS IN PERSON... AND GET THEIR AUTOGRAPHS!

CAITLIN BLACKWOOD
YOUNG AMY POND

COLIN BAKER
THE SIXTH DOCTOR

NINA TOUSSAINT-WHITE
MELS

DAVID GOODERSON
DAVROS

SARAH SUTTON
NYSSA

DEBORAH WATLING
VICTORIA

CALLUM BLUE
SMALLVILLE, SJA
DEAD LIKE ME

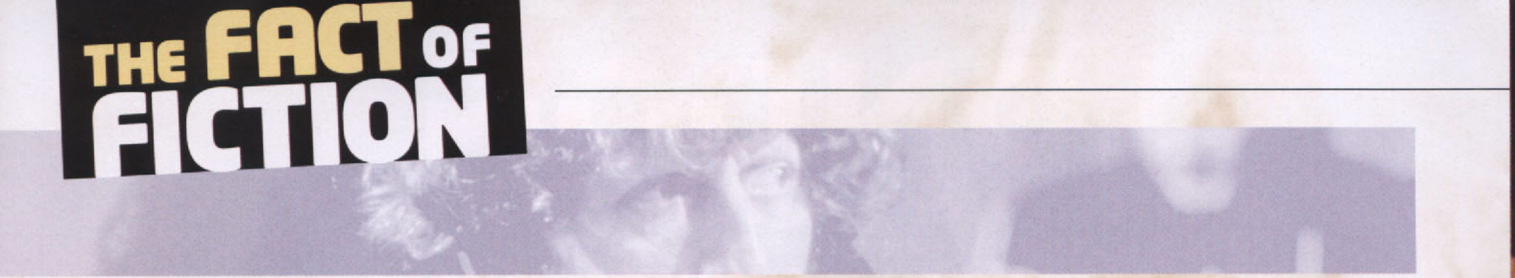
SARAH DOUGLAS
SUPERMAN, STARGATE
CONAN, V

MICHAEL KEATING
VILLA:
BLAKE'S 7

BARBARA COLES
COCOON VICTIM:
ALIENS

WWW.COLLECTORMANIAGLASGOW.CO.UK

INFOLINE: 01908 671138. Guests are charging for autographs. Guests subject to work commitments. Not all guests signing on all days. Check website regularly for information and updates



THE FACT OF FICTION

THE ARMAGEDDON FACTOR

As his quest for the Key to Time comes to an end, the Doctor becomes the most powerful being in the entire universe...

Feature by ALAN BARNES

I had chicken pox around the time that *The Armageddon Factor* was first on... around the time that *2000 AD* reached Prog 100... around the time that Radio 2 was playing Barbara Dickson's *January, February* almost incessantly. ('Don't you come around,' indeed.)

If I can remember all that, clear as day, why wasn't *The Armageddon Factor* as I remembered it, when I watched it again for the purposes of this feature? In 1979, it had seemed to me that it was the best story ever, probably. The unknown *thing* behind the Marshal's mirror, in particular, gave me the willies; now, that thing turned out to be a plasticky Hallowe'en novelty. So, the memory cheats – well, that's not a new observation. I could try watching it slathered in calamine lotion... I could even recreate the break in Part Five's transmission, interpolating the ep with 25 seconds' worth of the *Starsky and Hutch* theme... oh, but it'd never *feel* the same again.

Only then I remembered that *The Armageddon Factor* was the last black-and-white *Doctor Who*. Not the last made in black-and-white, of course; the last I saw before we upgraded to a colour set in March. We forget that, of course; *Spearhead from Space* (1970) was made in colour, but hardly anyone in the real world watched it like that – and I'll bet that, like me, a few million others saw almost all of the 1970s adventures in black-and-white, too. So, menu – options – colour off. And there it was again, as dark and thrilling as it used to be.

After all, it would have been a terrible tragedy if colour had blinded me to *The Armageddon Factor*'s virtues... and I might even try watching everything before it in black-and-white, too.

PART ONE

FIRST BROADCAST: 20 JANUARY 1979

Against a futuristic cityscape, a lovestruck 'Heroine' (Susan Skipper) begs a 'Hero' (Ian Liston) not to leave – but he's ready to die for Atrios.

■ "Men out there, young men, are dying for it," declaims the Hero, notoriously. On one of two commentary tracks on the *Armageddon Factor* DVD, director Michael Hayes implies that the production team was fully aware of this *double entendre* at the time ("That broke us up...").

■ Stage directions required the 'Heroine' to be wearing a nurse's outfit – but none of the nurses in the Hospital scenes are wearing green PVC!

Homing in on the sixth and final segment of the Key to Time, the TARDIS is headed for Atrios – which has a twin named Zeos, Romana (Mary Tamm) informs Doctor Who (Tom Baker).

■ By early October 1978, script editor Anthony Read had carried out 'butchery' on Baker and Martin's overlong scripts – and inserted this first TARDIS scene, to re-establish the quest for the Key, bring the Doctor and co into the story sooner and 'introduce a little humour before [plunging] the viewers into total war'.

■ The cape worn by the Doctor in *The Talons of Weng-Chiang* (1977) hangs on the Control Room hatstand.

The 'Hero' and 'Heroine' play out their scene on a screen mounted on the wall of an Underground Hospital... which is showered in debris from a distant impact.

■ *The Armageddon Factor*'s war setting was perhaps anticipated in the 'Key to Time' pitch prepared by eventual producer Graham Williams for BBC Head of Drama Graeme McDonald on 30 November 1976. 'Unless this Key can be recovered in a finite time,' he wrote, the cosmic balance would begin to collapse: 'The Apocalypse will not be instantaneous – there will be no joy for Black in that. But for millennia worlds and their inhabitants would suffer – famine, war, pestilence, despair – until finally they would be destroyed, or, better still, destroy themselves. And for all we know, that is what is happening now.' That's certainly what appears to be happening now to the war-ravaged, despairing inhabitants of Atrios and Zeos, hell-bent on mutual destruction...

Young men are dying for it.

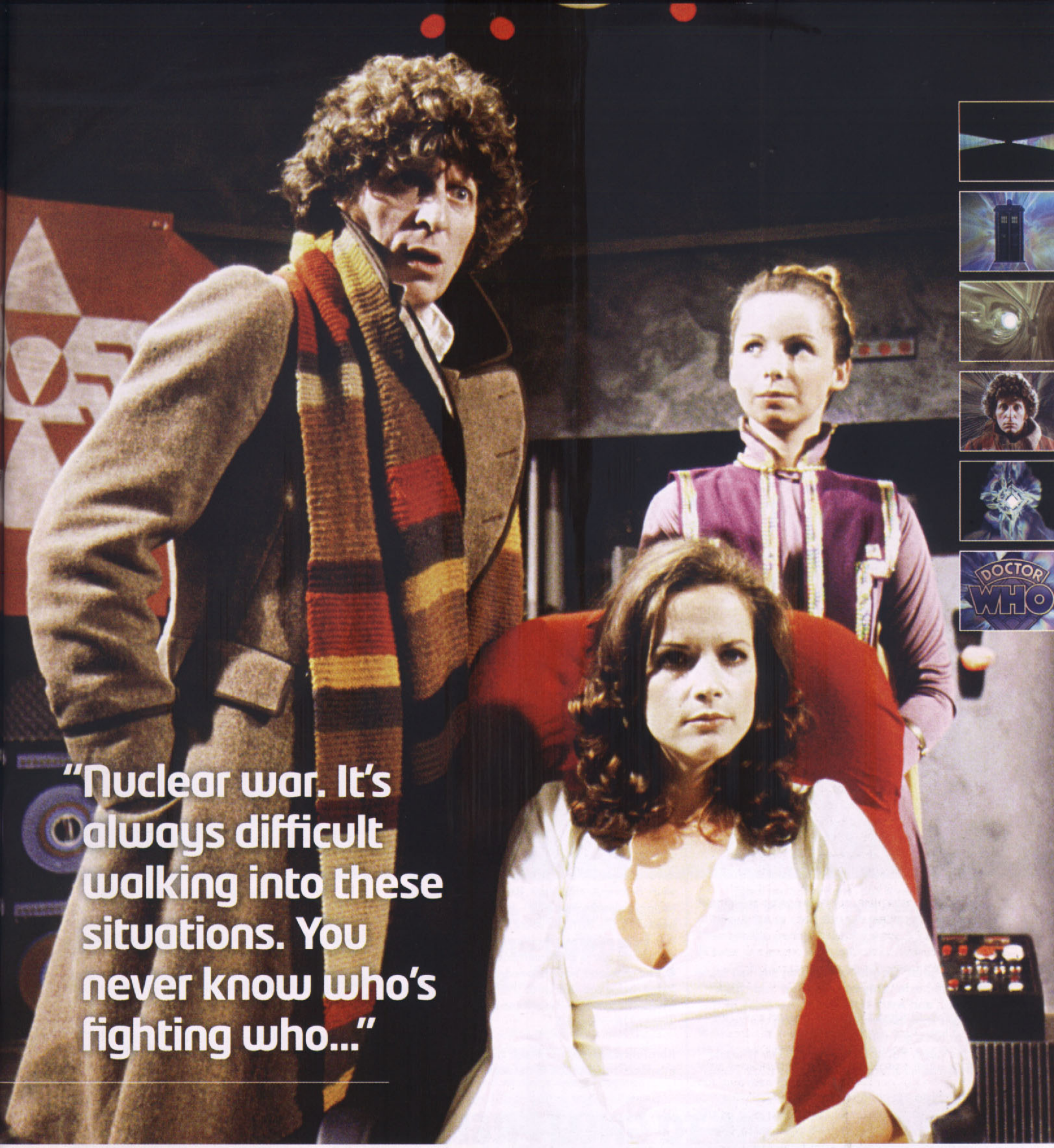
In Atrios' War Room, Major Shapp (Davyd Harries) tells the Marshal (John Woodvine) that the Atrian fleet's navigation systems are being blocked – by a Zeon device, he presumes. When a direct hit on the hospital complex is reported...

■ The War Room screen shows (presumably) the ►

ESSENTIAL INFO

■ The last of the six adventures making up the Doctor's season-long quest for the six scattered segments of the fabulous Key to Time was a long time in the planning: regular contributors Bob Baker and Dave Martin submitted their outline *Armageddon* on Monday 19 December 1977, some time before the fourth and fifth stories in the saga were developed.

■ Having completely reworked the middle two episodes to remove all of the 'Zeon' characters, and with the secret of the sixth segment rethought,



> "Nuclear war. It's always difficult walking into these situations. You never know who's fighting who..."

Baker and Martin delivered all six scripts ahead of their early May deadline, between Friday 17 March and Friday 22 April 1978.

■ Retitled sometime before mid-October, *The Armageddon Factor* was (after a single day's Ealing filming) recorded in three three-day chunks in BBC TV Centre Studio 3: over Sunday 5 to Monday 7 November (all the Atrios scenes, except for the Hospital); between Monday 20 and Wednesday 22 November (all the Zeos scenes, except for the 'Dark Hole'; the Marshal's Command Module; and a few TARDIS scenes, including the final confrontation with the Black Guardian); then Sunday 3 to Tuesday 5 December (everything else).

■ All of the TARDIS scenes had been scheduled for the second session, but most were held over due to delays caused by an industrial dispute – it was, after all, the Winter of Discontent. *The Armageddon Factor* also marked a low point in star Tom Baker's ongoing disputes with producer Graham Williams, and might even have ended up as the Fourth Doctor's last adventure: Baker effectively resigned the lead role late in December after his admittedly 'outrageous' and 'strange' suggestions for a new companion to replace Mary Tamm's Romana (a short, fat woman, and a shoulder-mounted talking cabbage) were ignored.

■ Eventually, in the days before *The Armageddon Factor* began transmission, Baker signed a contract to appear in Season 17 – throughout which, at Tamm's suggestion, Princess Astra actor Lalla Ward would appear as his sidekick. *The Armageddon Factor's other* lasting legacy was the Black Guardian, who would attempt to revenge himself on the Doctor in 1983's 20th anniversary run.

The people's princess, Astra, boosting morale in the local hospital.

surface of Atrios... but what's actually displayed is an upside-down map of part of the surface of the Moon, with the Mare Nectaris ('Sea of Nectar') and the impact crater Theophilus clearly labelled!

■ 'Hero' and 'Heroine' Liston and Skipper provided the Voices of Damage Control heard here.

■ Stage directions described the Marshal as 'a stocky man like Tito' – after the much-decorated Communist leader Marshal Josip Broz Tito (1892-1980), still President of the [former] Republic of Yugoslavia at the time of production.

... Princess Astra (Lalla Ward) demands the Marshal let her visit.

■ Although Lalla Ward had not long before played another Princess (Elizabeth) in the feature film *The Prince and the Pauper* (1977), she was actually cast after director Michael Hayes recalled her performance as Harriet Shelley, suicidal first wife of poet Percy Bysshe (Robert Powell), in the BBC play *Shelley* (broadcast 5 July 1972).

With the raid over, the Marshal concurs... then begins a television address to the people of Atrios, promising "Victory will be ours."

■ The Marshal's Churchillian rhetoric – "once more the hated forces of Zeos clamour at our gates. Once more, they shall not pass!" – actually part-derives from the Order of the Day famously given by the French General Robert Georges Nivelle (1856-1924) on 23 June 1916, at the Battle of Verdun: '*Ils ne passeront pas*!'

■ A similar pep talk was given by another character entirely in Bob Baker and Dave Martin's lengthy *Armageddon* outline of 19 December 1977, which differed very significantly from the final version. Here, the villainous Shadow was a holographic Presence who popped up in a munitions shaft, in a spaceship cockpit and in the War Room, boosting the Atrians' morale by telling them not to despair: 'One is at hand... One who will save us all and guarantee our victory over Zeos.' (Thinking this Presence's presence 'too tenuous for too long', producer Graham Williams asked for the Shadow to be made 'more easily identifiable' as the villain of the piece sooner – hence the adjustment.)

At the hospital, Surgeon Merak (Ian Saynor) takes Astra aside, ostensibly to renew her 'rad-check' bracelet... and Astra tells Merak that none of the messages she's been secretly sending the Zeons seem to have got through.

■ In his Target Books novelisation *Doctor Who and the Armageddon Factor* (1980), Terrance Dicks claims that Merak 'was the son of one of the oldest families on Atrios, who had rejected high political office in favour of the life of a healer' – and that he and Astra had been in love 'since they were both children'. (Later, Merak tells the Doctor that he and Astra are in fact "'betrothed'".)

■ A repeat of *The Armageddon Factor* was scheduled to be shown by cable and satellite channel UK Gold on Sunday 31 August 1997... but in the event *Planet of the Spiders* (1974) was shown instead, since it wasn't the right day to show a bleeding-heart People's Princess making a secret tryst with an eligible surgeon.

In the TARDIS, the Doctor notes a mysterious time shift around Atrios – and sees no sign of Zeos.

■ In the *Armageddon* outline, the Doctor observed that the two planets' orbits had gone awry; it turns out that this was exactly the mystery Atrian astrophysicist Reina had been investigating when she was captured by Zeon commandoes seven years before. At this stage, Reina wasn't intended to appear before Part Five – but she ended up becoming the Princess Astra, given a much larger role in the narrative when it was decided to change the nature of the sixth segment...

■ The character was renamed, too – 'Princess Reina' being too similar to 'Prince Reynart', around whom the last-but-one adventure, *The Androids of Tara* (1978), revolved.

Romana suspects the Black Guardian. Hanging in space, the TARDIS is detected in the War Room. Suspecting it to be the Zeons' secret weapon, the Marshal orders it tracked. Apparently consulting his reflection in a mirrored wall, the Marshal muses that the pacifist Astra is becoming an irritant – then leaves. Soon, Astra's Guard (John Cannon) receives a message to escort the Princess to the formerly irradiated K block...

■ The irradiated K block was an idea transplanted from unused Zeos-set sections of the *Armageddon* storyline – in which Romana and Merak searched for Reina in one of the planet's radioactive no-go areas (see later).

In the TARDIS, Romana detects radiation levels indicative of a huge nuclear war on Atrios.

The Guard escorts Astra to an empty room in K block – and shuts her in, as ordered. The Marshal arrives, kills the Guard, then returns to the War Room to order the now-in-range TARDIS vapourised. A missile is launched...

■ Visual effects assistant Jim Francis' models were filmed on 16mm stock at Ealing on Friday 27 October 1978.

... which the Doctor's mobile computer K9 (voiced by John Leeson) identifies as a nuclear warhead. The Doctor waits to dematerialise the TARDIS at the last possible moment... The Marshal declares a direct hit, but Shapp wonders if the target disappeared before impact.

■ In the *Armageddon* storyline, the TARDIS 'spins down towards Atrios' after being (accidentally) 'bombarded by atomic flak'.

The TARDIS materialises in K block, close to the segment's trace.

■ Although earlier model shots showed the TARDIS topped by its standard white lamp, here it's suddenly acquired a flashing blue 'police car' light instead!

■ "Don't say 'another underground passage'," the Doctor tells Romana – who grumbles, "Well, I wonder how deep we are this time?" Romana previously found herself in underground passages in *The Ribos Operation*, *The Pirate Planet* and *The Androids of Tara* (all 1978).

■ "K9, are you still sulking in there?" calls the Doctor. "Come on out. No water or swamps. It's quite safe..." K9 had, of course, been 'marooned' inside the TARDIS throughout the previous, marsh-set adventure, *The Power of Kroll* (1978-9).

They're 400 metres below ground, claims K9 – who detects the corpse of Astra's Guard. The Tracer draws Romana to the lead-shielded door Astra is shut behind.

Sensors indicate a break-in in K block – which the Marshal goes to deal with himself, ordering the 'traitor' Merak brought to the War Room. The Doctor sees Astra peering through a hole in the door made by K9. The Marshal arrests the Doctor and Romana – but fails to see K9.

■ Erroneously, Terrance Dicks has the Marshal introduce himself to the Doctor as "'The Marshal of Zeos.'"

■ Without Astra precursor Reina, the Atrios sections of the *Armageddon* outline were very different. Here, the TARDIS travellers were arrested by an Atrian patrol: the Doctor was saved from execution by the Marshal, Romana ended up 'tending the wounded' with Merak... and K9, suspected of being a bomb, escaped dismantling by the Bomb Disposal Squad.

In the War Room, the Marshal accuses the Doctor and Romana of being Merak's Zeon accomplices.

REMEMBER ME TO GALLI-FREE..."

Drax claims to have acquired his "demotic" Sarf London patois (which aped, apparently, the argot of Season Seven assistant script editor Trevor Ray) after ten years in Brixton; ten years' *imprisonment* in *HMP* Brixton, that is. Drax had originally featured in the second draft of Baker and Martin's aborted six-part version of *The Hand of Fear* (1976) [see *The Fact of Fiction*, **DWM** 440], in which he was to have been introduced as an entrepreneurial Time Lord mechanic with 'a garage full of old TARDISes' which he repairs for resale: 'Drax needs diamonds to make some of the old TARDISes work, so he has stolen the Crown Jewels. He's been arrested and spent time in prison, but has escaped...' In Baker and Martin's *Armageddon* outline, Drax was described as 'like the Count of Monte Cristo's mate... white bearded, matted hair' – after the tunnel-digging, treasure-hunting Abbé Faria befriended by hero Edmond Dantès throughout their mutual incarceration at the terrible Château d'If in *The Count of Monte Cristo* (1844), by Alexandre Dumas *père*.

Baker and Martin's hopes that Drax might eventually feature again in *Doctor Who* (or in his own series, even; 'a kind of downmarket version of a science-fiction series – something like *Steptoe and Son*') came to nothing, but Martin would reunite him with the (Sixth) Doctor and K9 in the *Make Your Own Adventure With.../Find Your Fate* book *Search for the Doctor* (Severn House/Ballantine Books, 1986) – opposite *The Three Doctors*' Omega, and with a secondhand TARDIS disguised as a 1956 Cadillac!

"How many segments of the Key to Time have we got so far, Romana?"

Destination: Atrios.

Astra's guard – "just obeying orders".

K9 is lured into the furnace.

What controls the Marshal?

'In the original story outline, the Shadow was a holographic Presence who popped up to boost the Atrians' morale...'

The Doctor contrives to have Shapp blow on a dog whistle, summoning K9...

■ Romana must be taking note: requiring rescue in *The Creature from the Pit* (1979), she'll persuade Torvin's bandits to blow on K9's whistle, too...

... who shoots out the lights, enabling the Doctor, Romana and Merak to escape. Meanwhile, a wall in the sealed K block room has slid open... revealing a black figure wearing a half-skull mask, who drags the unconscious Astra into a Transmat Shaft beyond; they disappear.

■ The Mutes' mouths are covered, suggesting they're incapable of speech – but (as we'll see) 'Mute' derived from the fact that the Shadow's bodyguards were (Zeon) mutants!

Rushing back to the TARDIS, the Doctor and Romana find themselves facing a wall of rubble where their Ship was: "The TARDIS! It's gone!" exclaims Romana...

■ Without Astra, *Armageddon*'s Part One ploughed headlong into scenes that would end up being knocked forward into the final version of Part Two: the Marshal persuading the Doctor to construct a force field (similar to that which protected the TARDIS from 'atomic flak'), around Atrios; and K9 on his way to a furnace. Here, the Shadow broke into the TARDIS and set about ransacking it for the segments of the Key (which, it later transpired, the Doctor had stored inside K9). Convinced of the need to search for the missing Reina, Romana brought Merak to the Ship – and the episode would have ended with the Shadow looking to be on the verge of destroying the pair of them, with the Doctor about to be 'vaporised in the furnace' while trying to save K9.

PART TWO
FIRST BROADCAST: 27 JANUARY 1979

The Doctor deduces that the TARDIS is buried under the rubble.

■ *Armageddon*'s cliffhanger was resolved by the Marshal ordering a complete power shutdown, helping the Doctor to recover K9. The Shadow, meanwhile, stunned Merak and rushed past Romana in the now-darkened area outside the TARDIS... but in the process, Romana acquired a piece of fabric from his robe, which would later help identify the Shadow as a non-Atrian.

Merak has followed them, wanting to know where Astra is – but she can no longer be seen through the peephole in the door. K9 opens it...

■ Here, the supposedly entombed TARDIS' POLICE BOX sign can be glimpsed behind Romana's shoulder!

... but they find only a circlet worn by Astra.

■ Behind the room there's only a shaft used to transport scrap metal to the furnaces, asserts Merak. Well, how would he know? Dammit – he's a surgeon, not an ironmonger!

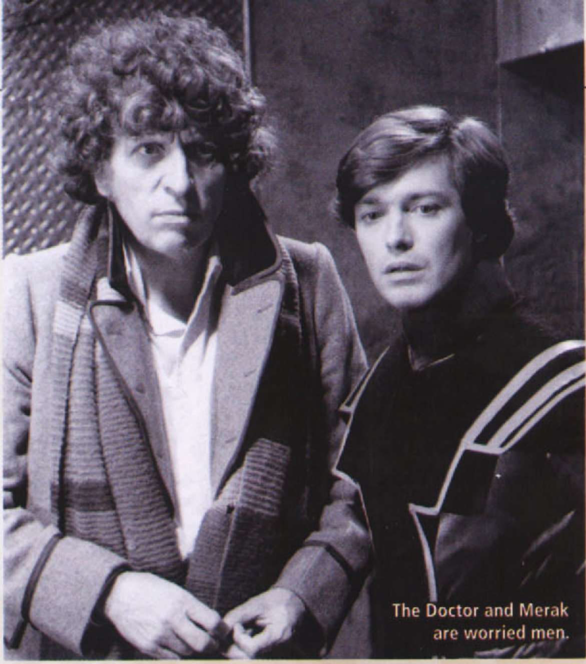
Shapp tells the Marshal that the Doctor, Romana and Merak are on their way back, without K9 – whom the Marshal orders recycled. Shapp fixes K9's location, and a glowing symbol lures the computer behind a wall panel... and onto a conveyor belt leading to a furnace.

■ It's never explained just what the glowing symbol Shapp uses to lure K9 into the shaft *is*. Terrance Dicks simply has the dog gliding towards a newly-opened hatchway when 'the floor beneath him' drops away; landing 'with a thud, upside down', he's carried along the conveyor belt – helpless 'as a beetle on its back'.

■ The Conveyor Belt scenes were pre-filmed on the Ealing day.

In a Corridor, the Doctor asks a Guard (Harry Fielder) to take him, Romana and Merak to the Marshal.

■ Romana asks Merak if there's anything else that Astra always wears or carries, other than her circlet: "Not that I can think of, no," he replies. Well, there's ►


The Doctor and Merak are worried men.

◄ the 'rad check' he renewed in Part One, for starters...

■ Incidentally – what's Merak done with the circlet, which he carried out of his last scene? Wherever he's put it, he'll need to retrieve it to use in Part Six...

They arrive in the War Room to find the Marshal "meditating" into the mirrored wall... but the Marshal is all smiles when he breaks away, saying the Doctor is the one who'll lead the Atrians to victory.

■ The business about the Doctor's arrival being foretold is never explained. In context, this would seem to refer to whatever the Shadow has told the Marshal about the Doctor through his looking-glass; in fact, this is surely a hangover from the *Armageddon* storyline, where the Marshal told the Doctor that the Presence (*aka* the Shadow) had predicted he will lead the Atrians to victory.

■ The Marshal vows to "free this land, this world, this Atrios..." "This blessed plot!" suggests the Doctor, before deciding he prefers the original – which is, of course, 'This blessed plot, this earth, this realm, this England...', from John of Gaunt's speech in Act I, scene ii of Shakespeare's *Richard II* (c 1595). That speech continues: 'This nurse, this teeming womb of royal kings,/Fear'd by their breed, and famous by their birth' – which makes the Doctor's choice of quote oddly prescient, given that the story hangs on the ultimate product of the 'teeming wombs' of Atrios' Royal Houses!

The Marshal sits the Doctor down to watch the Atrian counter-attack against the Zeons – but the Atrians' six ships prove no match for the Zeon fleet, and soon the Marshal orders the three surviving pilots to pull out.

■ Here, Ian Liston provided the Voices of Pilots. (Come to think of it, maybe his 'Hero' *was* one of the Pilots!)

Still the Marshal dreams of an "ultimate deterrent" – which the Doctor promises to "knock up" if the Marshal will help him locate Astra.

■ "You help me find the s–," begins the Doctor, before correcting himself to: "You help me find the Princess Astra..." Surely he's stopped himself from saying 'sixth segment'? – which suggests that he's already guessed that the segment is Astra herself, this early in the story.

■ As we've seen, at storyline stage these scenes led into the Part One cliffhanger. Significantly, however, the Atrians already had their deterrent: the 'mega ray', described as 'a laser type beam powered by a nuclear furnace' – which Baker and Martin had 'based on the one the Russians have now developed', apparently. The risk was that the Marshal would burn out Atrios by using the ray against Zeos – hence the need for a forcefield, to protect both the 'mega ray chamber' and its 'mirror focussing platform in space'.

The Doctor needs K9 to help him work on his idea for an "umbrella forcefield" – and so Shapp points him towards the furnace. K9 is closing down by the time the Doctor arrives at the conveyor belt...

■ It must be a ruddy long (or ruddy slow) conveyor belt, judging by how long it's taken K9 to be transported near the furnace! Terrance Dicks covers this by claiming that the belt 'ran under most of the city complex, and luckily for K9 he had joined it at an early point of the cycle...'

'Has the Doctor already guessed by Part Two that Astra is the Key to Time's Sixth Segment?'

Romana, Shapp and the Marshal wait outside the Recycling Shaft, where Romana spots a small black cylinder attached to the Marshal's neck. The Doctor carries K9 out of the shaft...

■ They call it a 'Recycle Shaft' – aptly so, since in Baker and Martin's *The Hand of Fear* (1976), the Doctor had also been seen emerging from a red-hot shaft, his scarf smouldering...

... and back to the War Room, where the Doctor proposes setting up a psychological barrier to deter the Zeons. He'll need to study a Zeon's brain... but the Zeons practice 'death before dishonour'; there are no Zeon prisoners. Romana tells the Doctor about the device on the Marshal's neck – and the Doctor wonders what's behind the mirrored wall. The Doctor suggests that Astra is on Zeos – which can't be seen from Atrios because something's between them, perhaps. He sends Romana and Merak to investigate the other side of the Marshal's mirror – and is telling the Marshal of his plan to fetch a Zeon from Zeos when a message from the captive Astra demands that Atrios surrenders.

■ On his DVD commentary, Michael Hayes here describes Astra as a 'Tokyo Rose' – after one of several women who, via Radio Tokyo, broadcast demoralising Japanese propaganda to Allied servicemen in the Pacific theatre during WWII. One of the alleged Roses, US-born Iva Ikuko Toguri d'Aquino, made headlines not long before *The Armageddon Factor* entered development; wrongly convicted of treason in 1949, she was pardoned by US President Gerald Ford on 19 January 1977.

Desperate for the Zeon-repelling forcefield, the Marshal tells the Doctor that there is a way to Zeos. Behind the mirror, Romana and Merak discover a glowing skull...

■ Terrance Dicks recounts Romana and Merak's discovery of the secret room: with Merak having 'helped himself to a tool kit from a maintenance locker' in the corner of the War Room, they traverse a 'dark, cramped service tunnel', unscrewing a metal panel on the wall to arrive at their destination.

... and listen as the Marshal tells the skull that he's directed the Time Lord to the transmat point in K block. There, the Doctor steps into the secret transmat...

■ ... after yanking his scarf out from under K9's rollers, where it's got caught!

Romana and Merak rush in as the wall seals over. Inside, the Doctor finds himself flanked by two sinister figures in half-skull masks...

■ In Dicks' retelling, a 'needle-sharp point pricked [the Doctor's] thoat' [sic] – 'and everything went black'.

... and the Doctor is transported away.

■ With the 'mega ray' having been identified as being beyond Atrios' technology, and the Presence/Shadow having been fingered as a malefactor working to extend the war, Part Two of Baker and Martin's storyline took a very different course. Helped by K9, the Doctor sabotaged the mega ray 'so that it cannot develop enough power to destroy both planets' – then high-tailed it by TARDIS to the Atrians' 'space mirror platform' (it's not clear why – possibly to sabotage the platform, too?). Furious, the Marshal turned the ray on the platform... where 'Zeon commandoes, somehow knowing about the Marshal's plan' have landed, intending to put the platform out of action. The episode ended with the Doctor's party (including Romana and Merak) in the middle of a fight between Zeons and Atrians, with the 'very ground... being smashed from beneath their feet' by the Marshal's ray.

PART THREE
FIRST BROADCAST: 3 FEBRUARY 1979

Through the mirror, the voice of the Shadow (William Squire) tells the Marshal that there will be no more attacks... so now is the time to strike back at Zeos, determines the Marshal. K9's sensors indicate that the TARDIS is missing...

The Doctor is brought to a darkened room on Zeos, where the Shadow determines that the segments of the Key to Time collected by the Doctor are inside the TARDIS... revealed to be standing in a corner.

■ The TARDIS' emergence from shadow is the only on-screen suggestion of the special powers Baker and Martin gave the Shadow. In stage directions elsewhere, they wrote that: 'The light in the room diminishes... Every time the Shadow appears

The Shadow, lord of the 'planet of evil'.

"Fire!"

Five segments of the Key to Time...

... but where's the sixth?

this happens. He is evil, negative, Death, he who soaks up the light.' At story stage, the Shadow was described in equally Apocalyptic terms, as 'a figure like those symbolising War or Famine in a Low cartoon' – after the work of the London *Evening Standard*'s WWII-era caricaturist David Low (1891-1963), creator of 'Colonel Blimp'.

■ But just how has the Shadow had the TARDIS transported to Zeos? If he had the ability to shunt TARDISes (or anything else) about remotely, he wouldn't need fixed transmat points anywhere on Zeos, Atrios or his own 'Planet of Evil'. Perhaps, sometime during Part Two, his Mutes freed the TARDIS from the rubble, replaced all the rubble, then manhandled it into the transmat?

While K9 opens the transmat shaft, Romana tells Merak that the Tracer will lead them to Astra... whereupon Merak snatches the Tracer and transmats away.

The Shadow orders the Doctor to retrieve the five segments from his TARDIS, but the Doctor bluffs that the segments are in "a sort of limbo closet"; the only way to get at them is with the next piece. At an impasse, the Shadow and his Mutes disappear.

■ Who or what is the Shadow? His dialogue here implies great age – "I have waited so long, even *another* [my italics] thousand years would be nothing for me" – which would seem to suggest that he's alien to both Atrios and Zeos. Then again, in Part Six, the Black Guardian will refer to him as a "whimpering wraith" – which needn't necessarily be a reflection of the fact that the Shadow has (at that moment) been destroyed; perhaps a 'wraith' is all he ever *has* been.

■ In Part Five, however, Drax will tell us that the Atrios/Zeos conflict only kicked off some five years ago... so just what was the Shadow doing hanging around here for the 995+ years previous? "I have watched you and your jackdaw meanderings..." the Shadow tells the Doctor. 'Jackdaw meanderings' doesn't fit with what we've seen of the Doctor's precise, Tracer-targeted quest for the Key – unless it's not the Key that the Shadow has been waiting a thousand years for, but the Doctor himself. Dare we suggest, therefore, that the Shadow is the vengeful ghost of one old enemy of the Doctor's, drawn out of limbo by the Black Guardian five years ago? (Place your bets: he might be anyone!)

In his strange domain, the Shadow, who believes the secret of the sixth segment to have been passed down successive generations of the Royal House of Atrios, interrogates the captive Astra – sole surviving member of the line.

■ In the *Armageddon* storyline, the 'Castle of Evil' (first revealed 'hidden in a belt of small similar asteroids' towards the end of Part Four) wasn't the collection of shiny egg shapes seen here, rather 'a super dense lump of black shiny rock shaped vaguely like a Gothick castle roughly hewn from coal'.

■ Similarly, in the novelisation, Dicks describes the Shadow's domain as a 'black asteroid'.

While Shapp investigates an intruder report in K block, the Marshal orders a Technician (Iain Armstrong) to have his Command Module readied...

Romana and K9 transmat away from Atrios – but Shapp is watching, and follows on. On Zeos, Romana goes in search of Merak and the tracer, while K9 goes to find the Doctor... who, soon after, runs into the just-arrived Shapp, telling him he's on Zeos.

■ "Which section of Atrios is this?" Shapp asks the Doctor – a bizarre utterance, seeing as Shapp thinks he's on Atrios anyway. (If you were lost, would you ask a policeman: 'Which street of Earth is this?')

■ The end part of this scene was cut for time before transmission: here, the Doctor asked, "... if we're on Atrios, where's the destruction?" – and headed off in search of Romana and K9, lowering his arms as he promised to tell Shapp about "the theory of particle transmission" *en route*. (A low-quality unused take of this entire scene features on the *Armageddon Factor* DVD.)

■ Shapp appeared nowhere in the *Armageddon* outline.

Romana locates Merak – who shows her Astra's discarded bangle, detected by the Tracer, as proof that Astra is here on Zeos.

■ Astra's bangle is surely yet another something else that Merak knows she always wears or carries – contrary to his assertion back in Part Two!

The Doctor has Shapp use his whistle, summoning K9 – who tells them he's been communicating with the Zeon Commandant, one of his "own kind." Promising the Atrians that he is about to lead a "final assault upon the very citadel of Zeon might," the Marshal departs Atrios in his bomb-laden Command Module.

With the Doctor and Shapp having met up with Romana and Merak, K9 performs a complicated 'identification ritual' to gain access to the Commandant's chamber.

■ As K9 spins around (by means of an out-of-shot turntable, in fact), the Doctor remarks "I've never seen him do that before" – forgetting that he'd seen the dog do much the same in the TARDIS in Part One of *The Pirate Planet* (1978).

■ Here, Romana describes the 'dance of the bees' as "A complicated set of movements to prevent strangers entering the, er, whatever it is." (Hive, presumably.) This isn't quite right: the 'waggle dance' of the honeybee is usually considered a means to communicate the direction of food.

Inside is a pyramidal computer, overlooked by automated weapons. There are no Zeons on Zeos – only this 'Mentalis', running the war.

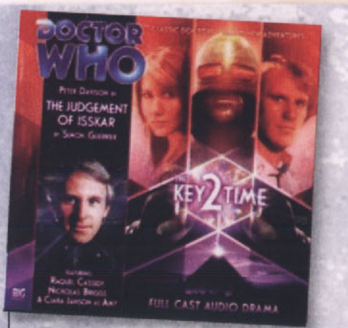
■ There may be no Zeons in the transmitted version, but they were all over the middle parts of the *Armageddon* storyline! Part Three opened with the Doctor, Romana, K9 and Merak being captured by Zeon commandoes, and escaping the disintegrating space platform in their ship – before being transported to Zeos, a 'vaguely communistic' world whose inhabitants know the Shadow as 'the Voice'. In search of Reina, Romana, Merak and K9 journeyed to one of Zeos' radiation-poisoned no-go zones – 'a kind of radioactive Siberia' inhabited only by mutants, prisoners and subversives – and there met with Asgard, 'an old and dying sage'. Reina has since disappeared, Asgard tells them – and while K9 confirmed Reina's predictions regarding a third planet by observing the night sky, Romana and Merak were reunited with the Doctor, who'd escaped his Zeon interrogators by 'spiking his last few jelly babies with knockout drugs' (!). The forerunner of Mentalis was the Zeon Scanner; intending to use it ►

THE KEY 2 TIME

The Armageddon Factor ends with the Key to Time scattered again through space and time. Exactly *where* its six segments end up scattered to is revealed in *The Key 2 Time* (2009), a trilogy of Big Finish audio dramas: *The Judgement of Isskar*, by Simon Guerrier; *The Destroyer of Delights*, by Jonathan Clements; and *The Chaos Pool*, by Peter Anghelides. Spoilers follow!

On a rainy planet at the end of time, the Fifth Doctor (Peter Davison) encounters a humanoid Tracer (Ciara Janson), one of two such beings constructed by the Key's pandimensional manufacturers, 'The Grace'. This Tracer, whom he soon names 'Amy', informs him that by using a temporary segment to hold off the Marshal's missiles, he damaged the segments of the Key, which must now be reassembled lest the universe fall apart.

Having identified the first segment as a compass from a crashed spaceship, the Doctor and Amy set out in search of the others, which turn out to be: the capstone of a pyramid built by the Ice Warriors of Mars; a lake on the planet Erratoon; a castle on the planet Safeplace; and an 'unrefined' hoard of gold located in ninth-century Sudan. Their trail dogged by both the Black and White Guardians (David Troughton, Jason Watkins), the Doctor and Amy then track down the 200-years-older-but-still-unchanged Astra (Lalla Ward), now Madam President of the spacefaring Atrian Alliance...



but on the planet Chaos, location of the Pool in which the Tracers were 'born', it turns out that Astra isn't, after all, the sixth segment, which was actually transferred into another host entirely: Romana (Ward again) – a fact which explains the first Romana's sudden regeneration. Ultimately, Astra chooses to reabsorb the segment, and the universe is saved...

The Marshal shares his battle plan with his new best mate, the Doctor.

WHERE ELSE HAVE I SEEN...?

BARRY JACKSON
(1938-) Drax

Other *Doctor Who* appearances *The Romans* (1965) as Ascaris; *Galaxy 4/Mission to the Unknown* (1965) as Jeff Garvey. **TV appearances include** *A for Andromeda* (1961) as Sentry; *Adam Adamant Lives!: Beauty is an Ugly Word* (1966) as Victor/*Ticket to Terror* (1966) as Guard; *The Wednesday Play: Cathy Come Home* (1966) as Rent collector; *Doomwatch: Hair Trigger* (1972) as Dr McEwan; *The New Avengers: To Catch a Rat* (1976) as John Cledge; *Blake's 7: Mission to Destiny* (1978) as Dr Kendall; *Into the Labyrinth: Excalibur* (1982) as Bedivere; *Midsomer Murders* (1997-present) as Dr Bullard.

WILLIAM SQUIRE
(1916-89) The Shadow

TV appearances include *Invisible Man: The Big Plot* (1959) as Waring; *The Champions: Nutcracker* (1969) as Duncan; *Randall and Hopkirk (Deceased): A Sentimental Journey* (1970) as Sam Seymour; *Jason King: The Stones of Venice* (1972) as Colonel Sardner; *Blake's 7: Horizon* (1979) as Kommissar. **Film appearances include** *Where Eagles Dare* (1968) as Thomas; *The Lord of the Rings* (1978) as Gandalf.

JOHN WOODVINE
(1929-) The Marshal

TV appearances include *The Avengers: Dead of Winter* (1961) as Harry/*The Murder Market* (1965) as Robert Stone/*Look (Stop Me If You've Heard This One) But There Were These Two Fellers...* (1968) as Seagrave; *Danger Man: The Brothers* (1961) as Luigi/*Judgement Day* (1965) as Shimon/*Two Birds with One Bullet* (1966) as Singri Rhamin; *R3: In Your Own Back Yard* (1965) as Tony Bond; *The Champions: The Search* (1969) as Lt Kruger Haller; *Edge of Darkness* (1985) as Ross; *The Tripods* (1985) as Master West 468; *Knights of God* (1987) as Prior Mordrin; *The New Statesman: Happiness is a Warm Gun* (1987) as Sir Malachi Jellicoe; *Screenplay: The Black and Blue Lamp* (1988) as Supt Hammond. **Film appearances include** *The Devils* (1971) as Trincant; *An American Werewolf in London* (1981) as Dr JS Hirsch.

◄ to prove Reina's theory, the Doctor, Romana and Merak were confronted by Zeon guards: 'kill them all! is the order'.

All Mentalis' information regarding Astra is inaccessible, K9 translates – and now that the war is over, the next step is obliteration... for everything.

In space, the Marshal's Pilot (Pat Gorman) reports their target located. "Prepare to attack," instructs the Marshal...

PART FOUR
FIRST BROADCAST: 10 FEBRUARY 1979

Mentalis has told the Doctor and friends that the Marshal is on his way to blow Zeos to smithereens...

■ According to the Doctor, "Mentalis knows, but won't tell, about Astra..." Knows what? That Astra was transmatted to Zeos from Atrios, before being taken to the 'third planet', perhaps – but does Mentalis know about the third planet? (Then again, maybe Mentalis *did* somehow intercept Astra's treasonous overtures to the Zeons, and doesn't want to drop her in it?)

... but since Mentalis has been programmed to believe the war is over, its only recourse is to self-destruct, blowing up Zeos and Atrios alike.

■ The Doctor's "Armageddon factor" dialogue was intended to close Part Three's Computer Room scenes, but the whole scene preceding was re-edited into Part Four when Three was found to be overlong (with Three's Command Module reprise split either side of it).

In his domain, the Shadow fixes a control device on Astra – who will be sent to meet her lover.

The Doctor plans to dismantle Mentalis while Shapp and Merak return to Atrios, to contact the Marshal and convince him not to attack. Returning to the transmat, Merak is diverted by the sound of Astra's voice – and Shapp is blasted by a Mute seconds before the transmat is activated.

Meeting only an illusory Astra, Merak falls into a Dark Hole...

■ ... the 'trap door' effect Baker and Martin intended having proved impossible to achieve on the level studio floor.

■ In Dicks' novelisation, the Dark Hole turns out to be 'a shallow steel shaft', its walls 'covered with dials and heavy cables' – 'some kind of inspection pit', guesses Merak.

Romana wonders if the Shadow, whom the Doctor believes built Mentalis, might be based between Atrios and Zeos – on a third planet, perhaps. Opening Mentalis' casing, the Doctor succeeds only in triggering its self-destruct sequence – and the Marshal's ship is approaching.

■ Dicks has Mentalis counting down from a high 1,000 – giving the Doctor a feasible amount of time to activate the Key to Time and prevent Armageddon!

Mentalis' defences destroy its own control centre, to prevent further interference – and its countdown continues.

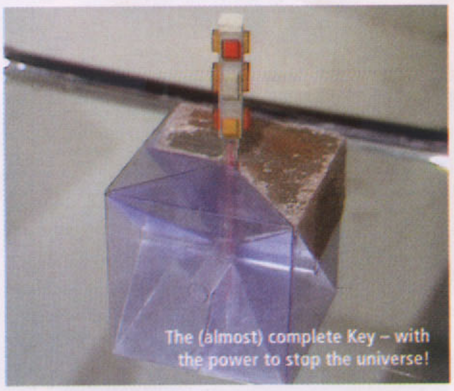
■ With the Doctor, Romana and Merak having escaped execution after news came through of the approach of the Marshal's battle fleet, Baker and Martin's Part Four storyline was broadly similar to the transmitted version: the Doctor created a temporary sixth segment to both halt the Marshal's 'kamikaze' assault on Zeos, and prevent the Zeon Praesidium (rather than Mentalis) from launching a suicidal counter-attack on Atrios. He and Romana then headed off for the mysterious third planet – leaving the radiation-poisoned Merak behind on Zeos.

The Doctor, Romana and K9 rush to the TARDIS...

■ K9 was well behind the two Time Lords when they departed the Computer Room – and he appears to have taken a different route to rejoin them outside the TARDIS!

... where the Doctor plans to complete the Key by manufacturing a piece in the shape of the sixth segment.

■ The end of this scene was trimmed out of the final programme: needing to think of a suitable material to manufacture a fake segment from, the Doctor gave K9 a 'sniff' of the Key!



The (almost) complete Key – with the power to stop the universe!

A Mute and his master, the Shadow, enjoy a game of British Bulldog while they wait for the TARDIS to arrive.

From the War Room, the wounded Shapp contacts the Marshal's module – but the Marshal disregards his plea to abort.

The Doctor fits a segment made of Chronodyne into the Key. "Fire!" orders the Marshal – but the Pilot's hand is paused in the act of pushing the button; similarly, Mentalis' countdown repeats '10, 9, 8' over and over. The entire universe is trapped in a three-second time loop...

■ The 'time loop' became a familiar *Doctor Who* trope after Baker and Martin introduced it in *The Claws of Axos* (1971); in the previous year's run, time loops had been referred to in both *Image of the Fendahl* (1977) and *The Invasion of Time* (1978).

To slow the Chronodyne segment's deterioration, the Doctor localises the loop to just the Marshal's module and the Zeon Computer Room.

■ There's an unusual shot of the Doctor commanding the Key to confine the vicinity of the loop, taken through the bottom of the glass table on which the Key sits... thereby showing the tops of the TARDIS wall flats, and the studio drapes above!

Realising the Key has been assembled, the Shadow charges Astra with luring the Doctor to his domain, so he can gain access to the TARDIS.

■ The book has Astra wearing a 'filmy white scarf' to better conceal the control cylinder on her throat.

Arriving on Zeos, Astra helps the bloodied Merak recover from his fall. The Doctor and Romana return to the Computer Room, where the time loop has already stretched to '7'. Merak shows Astra the TARDIS...

■ Despite the fact that Merak's never seen the TARDIS, he seems very certain that this (to him) alien box standing around on this (to him) alien planet belongs to the Doctor!

K9 pursues Astra's escort of Mutes to the transmat – only to be lured inside by a black box emitting a galactic computer distress call. Merak and Astra go to the Doctor, who tells Astra to take the wounded Merak back to Atrios. Meanwhile, K9 exits into the Shadow's domain...

■ ... revealing, as he sets off, that a new panel has suddenly appeared on his left flank – just as well, since the miniaturised Doctor and Drax will need to climb out of it before very long...!

■ Terrance Dicks describes the Shadow swooping down on K9, clamping a control cylinder beneath his chin.

'Who or what is the Shadow? His dialogue implies great age, which would suggest that he's alien to both Atrios and Zeos...'

Leaving Merak to die beside the transmat, Astra turns back, accompanied by two Mutes. Merak staggers into the transmat while Astra rushes to the Doctor, seeking 'shelter' in the TARDIS. Inside...

■ In his DVD commentary, Michael Hayes berates himself for 'crossing the line' here – *ie*, having the characters exit into the TARDIS east to west, then enter its Control Room west to east, when screen grammar dictates they should follow the same direction between shots. (The placement of the police box in the Interrogation Chamber set is the cause of the problem.)

... while Romana gets a fix on the third planet, the Doctor spots the control device on Astra's neck, and stops her from touching the Key...

■ Despite the Doctor's urging Astra to think about "where the sixth piece is", the fact that he stops her from touching the Key appears to confirm [a] that the Doctor at least suspects what she is by now, and [b] that he's decided not to fully assemble the Key... because if he *hadn't* stopped her from touching it, she'd have transformed into the sixth segment, and the story would be over! More importantly, this scene also implies that the Shadow hasn't yet worked out that Astra is the segment – if he had, he'd surely never have sent her into the TARDIS to (presumably) steal the Key, since he'd be delivering the completed Key into his enemy's hands. (Unless, of course, the Black Guardian is all ready to swoop in and con the Doctor into handing over the completed Key now...)

With the now-possessed K9 beside him, the Shadow watches remotely as the TARDIS materialises: "You fool, Doctor. The Key to Time is mine!"

■ In the *Armageddon* storyline, K9 came under the Shadow's control far sooner: after finding the sage Asgard dead by the Shadow's hand at the end of Part Three, he was next seen in the Shadow's 'Castle of Evil' in Part Five – possessed.

PART FIVE

FIRST BROADCAST: 17 FEBRUARY 1979

In her head, Astra hears the Shadow commanding her to bring him Romana. The women leave – but the Doctor pauses when the TARDIS picks up the computer distress signal, and assumes K9 is responsible. While Romana and Astra continue on, the Doctor exits the TARDIS carrying a device to track the signal; multiple illusory Romanas appear before him in the tunnels as the Shadow attempts to split the Doctor from his friends.

■ In the storyline, the Doctor carried the 'Time Cube' (*ie*, the Key) out into the 'vaulted jagged black corridors' of the 'Castle' ... whereupon he and Romana were pursued along passages 'lit by flares of gas' by the Shadow's bodyguards: mutants from Zeos' radioactive wastelands. Trapped behind a portcullis, the Doctor decided to leave the Cube in a hollow – only for he and Romana to become cut off from this 'dead end' by a wall of flame.

■ According to Dicks, the Shadow's domain has 'a strange organic feel, like a rotten apple bored through by innumerable worms'; its 'dank air' is filled with 'the squeak of bats and the scurrying of tiny rat-like creatures...'

■ Shots of a 'flying bat-like creature', intended to be overlaid into a Part Five scene, were filmed at Ealing – but ended up being dropped from the finished programme.

Spotting a concealed camera, the Doctor addresses the Shadow...

■ Dicks has 'a giant spider' dropping onto the Doctor's shoulder mid-way through his speech: '... he flicked it casually away.'

■ "We are Time Lords," the Doctor informs the Shadow – which rather suggests that Romana completely forgot to tell the Doctor that the skull behind the Marshal's mirror knew this, despite having told Merak that they'd "better warn the Doctor" back in Part Two.

... and learns that the Shadow is a servant of the Black Guardian, before falling into a void.

■ "... you are in the valley of the Shadow," the villain tells the Doctor – satirising a passage in the Old Testament *Book of Psalms* (23:4): 'Yea, though I walk through the valley of the shadow of death, I will fear no evil...'

Meanwhile, Astra guides Romana into the arms of a Mute.

■ In the storyline, Romana and the Doctor split up – at which point Romana discovered Reina, 'a strange ragged figure with staring eyes, gibbering with fear and madness' ... and possessed by the Shadow, it transpired, to whom she led Romana.

Coming to in a Dungeon, the Doctor investigates a moving section of wall...

■ Dicks has the Doctor waking to find himself in 'a very old-fashioned dungeon; stone-block walls, studded iron door, high barred windows... Clearly the Shadow had traditional tastes' (!).

... and is surprised to encounter Drax (Barry Jackson), a fellow alumni of Gallifrey's "Class of '92". But whereas the former 'Theta Sigma' gained his Doctorate...

■ Theta Sigma – the Doctor's real name? Probably not: in *The Happiness Patrol* (1988), the Seventh Doctor tells his namesake Trevor Sigma, "Actually, my nickname at college was Theta Sigma..." But his student chums aren't necessarily the only people ever to use it: in *The Pandorica Opens* (2010), the Eleventh Doctor finds a message left for him by River Song carved into the oldest cliff face of the oldest planet of the universe: 'HELLO SWEETIE/ ΘΣ...' – 'ΘΣ being, of course, the Greek letters theta and sigma.

■ Dicks has Drax referring back to his co-written *The War Games* (1969): '"... I did hear you was in a spot of bother later. Taking and driving away a TARDIS without the owner's consent. Naughty, naughty. Got done by the High Court, didn't you?"'

■ An episode from Drax and the Doctor's college days is related in Gary Russell's Fifth Doctor novel *Divided Loyalties* (BBC Books, 1999).

... Drax failed Temporal Theory and "went into repair and maintenance."

■ Drax claims he'll "Do anything, anytime, anywhere" – which also happens to be the sometime motto of the then massively popular TV comedy trio *The Goodies* (1970-82).

It was Drax who installed Mentalis for the Shadow. In his Dungeon-cum-workshop – where Drax has been stuck since the war started, for "about five years" – Drax eventually confesses that the Shadow had ordered him to steal the Key. The Doctor proposes they join forces nonetheless.

■ In dialogue cut for time from the final programme, Drax proposed a 50/50 deal – only to learn there was "no financial gain involved."

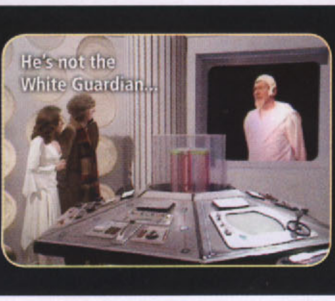
While the Shadow concludes his interrogation of Romana...

■ In *Lies* (Big Finish Productions, 2005), Chapter Five of the spin-off audio series *Gallifrey*, writer Gary Russell suggests that the trauma of this interrogation causes the unlocking of a sinister memory buried deep in Romana's subconscious which reinters by causing her to 'wilfully' regenerate herself at the beginning of *Destiny of the Daleks* (1979).

■ With shades of the modernised Medieval torture devices featured in Baker and Martin's earlier *The Sontaran Experiment* (1975), the *Armageddon* storyline had Romana strapped to 'the interrogation bench: something between a truth machine and a rack... each wrong answer produces another stretch'.

Romana and Astra – but are they real?

"No Drax, no!"


He's not the White Guardian...

... he's the Black Guardian!

... Drax struggles to repair a 'stabiliser', and the Doctor encounters the possessed K9 – who brings the Shadow's offer to exchange Romana's life for the Key. The Doctor propels K9 into Drax's cave, telling him to remove the control device – but soon after is taken captive by a Mute. Brought before the Shadow, the Doctor learns that the Atrios-Zeos war was only a rehearsal for the Black Guardian's "grand design": to "set not two small planets but the two halves of the entire cosmos at war..."

■ With Astra in the background, the Shadow tells the Doctor that the sixth segment "is here" – and when he says that the Doctor has "already seen it," the Doctor replies, simply, "Ah..." So: the Doctor now knows that the Shadow now knows that Astra is the sixth segment. But the Shadow *didn't* know this when he interrogated Astra in Part Three, nor does it follow that he knew when he sent Astra to steal the Key in Part Four. So when, exactly, did the Shadow work it out, and how? (The fact that Astra is the segment is news to Romana in Part Six, so she can't have told him during the course of her interrogation.)

The Doctor leaves to fetch the Key, escorted by a Mute. Your work is done, the Shadow tells Astra: "Your destiny is at-

TEMPORARY FAULT

■ I beg your pardon, I'm very sorry about the breakdown in this *Fact of Fiction* on *The Armageddon Factor*. I hope that we can resume this feature in just a moment. In the meantime, some facts about *Gotcha*, the theme tune to the second and fourth series of NBC's cop buddy show *Starsky and Hutch* (1975-9): *Gotcha* was written by LA-based jazz sessioneer Tom Scott (1948-), the son of *Dragnet* composer Natha-

-rted by a Mute. Your work is done, the Shadow tells Astra: "Your destiny is at hand..."

Meanwhile, Drax follows the Doctor and the Mute to outside the TARDIS, wielding the stabiliser like a weapon: "No, Drax, no!" shouts the Doctor, pointing at the Mute – but Drax fires, and the Doctor disappears from view...

PART SIX

FIRST BROADCAST: 24 FEBRUARY 1979

Drax turns the stabiliser on himself – and is diminished in size, as the Doctor was. To avoid being trampled by the Mute, Drax and the Doctor shelter in a crack in a wall.

■ Baker and Martin's storyline elaborated on how Drax never went anywhere without his TARDIS' dimensional stabiliser, 'as some mechanics always take the distributor cap with them' – meaning that no-one can nick Drax's TARDIS.

On Atrios, Merak wonders if Astra's computer records will shed any light on the secret of the sixth segment...

■ Shapp was shot in his left *shoulder* – so why's his *wrist* in a sling? (Perhaps he broke it when he fell?)

■ Shapp somehow knows all about "this time loop device" – but it can't be by observing it in action (or he wouldn't be trying to contact the Marshal), nor can it be that Merak told him (because Merak didn't hear about it, either). And whereas it's just possible that Romana told Merak all about the Key and its possible connection to Astra in between scenes in Parts Two and Three, Astra hasn't denied "All conscious knowledge" of it to anyone other than the Shadow!

K9 navigates the Shadow's lair.

With the TARDIS door open, the Doctor's only course is to obtain the sixth piece. While he and Drax follow the crack, the Shadow sets off from his Lair to retrieve the Key – but Astra passes up the chance to escape, telling Romana that her destiny is here: "I am the sixth princess of the sixth dynasty of the sixth Royal House of Atrios..."

■ Lalla Ward is, in fact, the Hon Sarah Ward, third child of the seventh Viscount Bangor. (The sixth Viscount had only four children.)

■ The equivalent storyline scene had Romana using Merak's name to break the possessed Reina's conditioning.

Repelled by the light of the TARDIS interior, the Shadow has a Mute retrieve the Key.

■ As he enters the TARDIS, the Mute narrowly avoids tripping over a section of floor covering he's accidentally kicked up.

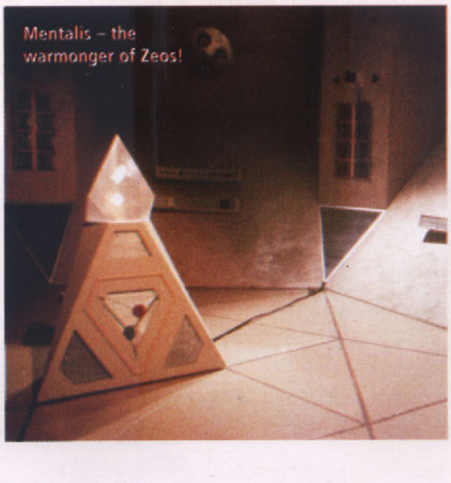
■ In the storyline, the shrunken Doctor and Drax arrived at the hollow where the Doctor had left the Cube (*ie*, the Key) in time to see that the Shadow has used the 'candle' (*ie*, the Tracer), dropped by the Doctor when he was miniaturised, to locate the Cube: 'Now they are really done for... Despair. The Doctor sits down upon the ground... [and tells] sad stories of the death of kings...'

Meanwhile, Merak shows Shapp records of "a molecular anomaly buried in the genetic structure of the Royal House of Atrios"; Astra's every living cell is part of the Key of Time, realises Merak.

Meanwhile, the Doctor and Drax have installed themselves inside K9 – who sets off for the Shadow's Lair...

■ Cut for time from the finished programme, K9's first attempt at a line to spin the Shadow: "I am pleased to report your Malevolence, an especially nauseating end to the meddlesome Doctor and his prattling accomplice..." ("Don't overdo it," warned the Doctor.)

■ "Did you ever get to Troy, Drax?" asks the Doctor. "Little place in Asia Minor..." – one he visited, of course, in *The Myth Makers* (1965). The use of K9 as a 'Trojan horse' is the only tangible indication of one of Baker and Martin's inspirations: just as their previous *Underworld* (1977) had borrowed extensively from Greek mythology, here the siege of 'Atrios' by the forces of 'Zeos' reflects the siege of Troy by the Greeks... who, of course, worshipped Zeus.



Mentalis – the warmonger of Zeos!

The Shadow enjoys a little chuckle. And why not? The Key to Time is his!

■ In the storyline, K9 remained possessed throughout the whole of Part Five, not retaining his faculties until early in Part Six – when, ordered to pursue the Doctor and Drax, he tumbled through the hole leading to Drax's 'oubliette' ... causing his control device to fall off.

Merak contrives to overpower the Mute at the K block transmat – and demands it show him the way to the third planet. Disguised as a Mute, Merak follows as the Shadow and his party bear the Key back to his Lair – where the Shadow bids Astra to fulfil her destiny.

■ Having learned that the Shadow has the Cube, the storyline had the since-absconded Romana and Reina engaging in a 'blaster fight' with the mutants outside the Shadow's lair. K9 soon rolled up 'to do his seventh cavalry bit on the mutants' – bringing the Doctor and Drax inside him, of course.

Astra touches the Tracer... and transforms into the sixth segment.

■ At storyline stage, the sixth segment was the Shadow's shadow: 'The candle [*ie*, the Tracer] has been fixed up by the Shadow to cast its light across the Shadow onto a special wall in the lair... we realise, as the effect happens, that it is the Shadow's shadow, cast by the glowing light of the 'candle' that is being transformed into the sixth piece...' Neither Williams nor Read liked this, Bob Baker told fanzine *In Vision*: 'Originally the segment was the Shadow's shadow, but in our later discussions we decided that was clever but it didn't *mean* anything. It wouldn't make the Doctor want to convert the piece back again' – and from this came the idea to make the segment a person.

K9 blasts through the wall, telling the Shadow that the Doctor and Drax have been eliminated. As the Shadow reaches out to take the tracer – thereby breaking the time loop – Drax uses the stabiliser to restore the Doctor to normal size. Dazzling the Shadow with the light of the Key, the Doctor and friends head back to the TARDIS with the completed key. Drax remains to hold off their pursuers, with K9...

■ Shots of Drax failing to use the stabiliser on a Mute emerging from the Shadow's Lair, and telling K9 the batteries had failed, were trimmed for time.

■ Dicks describes how 'K9 and Drax waited in ambush, meeting the pursuing mutes with a roar of blaster fire. The leaders fell, but there were more behind...'

... then Merak departs to search for Astra.

■ "I'm staying here to look for Astra," says Merak – so traumatised that he appears to have blocked the memory of watching Astra transform into the sixth segment moments before!

■ "But what about the Shadow?" is Romana's immediate response. Surely something along the lines of, 'Astra's here with us, you fool, she's part of the Key to Time, now get in the TARDIS,' would be more appropriate? (That way, she wouldn't have cause to berate herself for helping 'murder' him in a few seconds' time!)

The Doctor instructs Romana to set the co-ordinates for Zeos... where Mentalis' countdown has reached 1. Having rescued Merak en route to Zeos, Drax arrives...

■ Romana only encountered Drax a minute or two ago – so her "Quickly, Drax" seems oddly familiar, given she doesn't know who or what he is!

He checks a diagram of Mentalis' wiring: the Doctor cuts a green wire, and the countdown stops. They dash into the TARDIS, remembering the Marshal. Moments later, the Marshal's missiles fire – but strike the wrong target: the Shadow's lair. The Shadow confesses his failure to the Black Guardian (Valentine Dyall).

In the TARDIS, the Doctor explains how he set up a deflective forcefield between the Marshal and Zeos, bouncing the missiles onto the 'planet of evil'.

■ Both Romana and the Doctor refer to the Shadow's domain as the "planet of evil" ... when model shots showed us it was a collection of egg shapes connected by struts, and not a [third] 'planet' of any kind!

■ With the real sixth segment now part of the Key, the storyline had the Doctor contacting both the Atrian and Zeon battle fleets from inside the TARDIS, telling them that the Shadow was 'the real cause of their troubles' – and giving them co-ordinates for the 'Castle of Evil', which was soon 'blown apart by the combined weapon load of both battle fleets'.

Drax departs to set up a reconstruction deal with the Marshal. The Doctor stops Romana from setting co-ordinates for Gallifrey.

■ Mary Tamm (correctly) pronounces 'Galli-fray', but both Tom Baker and Barry Jackson (erroneously) say 'Galli-free'.

With the Key in their possession, they have the power to do anything they like, the Doctor says, shamming megalomania. The white-clad Guardian appears on the TARDIS scanner, congratulating the Doctor.

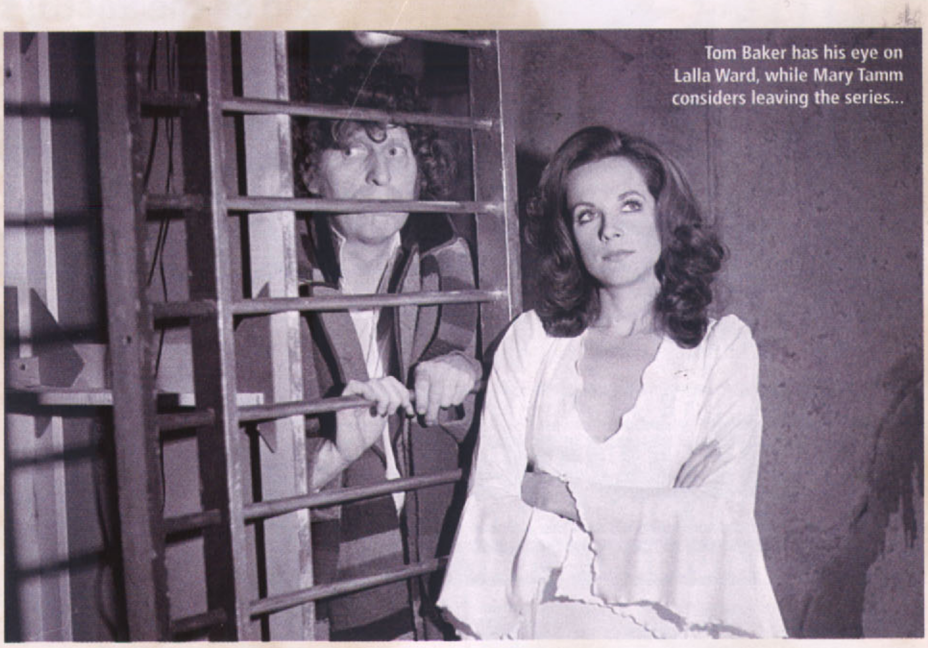
■ In *The Stones of Blood* (1978), the Doctor told Romana that she wasn't sent on her mission by the Time Lords' President: "... the being you saw in the shape of the President was the White Guardian..." So why's she so surprised not to see the President on the scanner, and why does she need to be informed that the Guardian had previously taken the form of the President "so as not to alarm you"?

■ Graham Williams co-wrote this concluding scene with newly-arrived script editor Douglas Adams. In his original 'Key to Time' pitch, Williams had suggested a number ways the saga might have been resolved: 'Perhaps the Guardians are Time Lords, advanced to a higher degree... Perhaps this is a test as to whether The Doctor is to qualify for advancement... Perhaps this is a gigantic fraud. Does the good guy always wear the white hat?'

■ This last point is intriguing, because it suggests that the Guardian who first despatched the Doctor on his quest back in *The Ribos Operation* (1978) wasn't necessarily White – a point seemingly picked up on by Baker and Martin in their original storyline, which ended with the Doctor wondering: 'Can the White Guardian prove he is the White Guardian? The Doctor decides the best thing to do is scatter the whole lot through space and time once more...' (It's not clear if Baker and Martin had intended the White Guardian to reappear, but possibly not.)

■ Cyril Luckham, who'd played the (unspecified) Guardian in *The Ribos Operation*, wasn't available to reprise the role – booked to appear in HTV's Baker and Martin-penned mystery series *Murder at the Wedding* (1979), apparently! Intriguing, though, that Luckham was approached – which would appear to support the theory above.

■ The line "I can change my shape", therefore, was inserted to cover the Guardian's incarnation in the form of Valentine Dyall, best known as the portentous voice of the 'Man in Black', narrator of the BBC Home Service/Light Programme anthology series *Appointment with Fear* (1943-55), plus the eponymous *The Man in Black* (1951) – hence Tom Baker's reportedly sniffy reaction to news of Dyall's casting: 'What an obvious thing to do...'


Tom Baker has his eye on Lalla Ward, while Mary Tamm considers leaving the series...

'Romana takes on Astra's form in the next broadcast adventure, but she may enjoy several adventures in the interim...'

■ But Luckham and Dyall's reappearances as Guardians White and Black respectively in the later *Enlightenment* (1983) puts the mockers on the idea that Black sent the Doctor after the Key, despite the fact that Black claims to be able to change his shape; if he really *could*, why would he choose to confuse matters here?

The Doctor asks the Guardian why he can't restore the balance of good and evil throughout the universe now that the Key is assembled – but the Guardian wants it for safekeeping, and is merely regretful that Astra will be imprisoned forever.

■ "... as you know, sir," the Doctor tells the Guardian, "the sixth segment was in fact a human being..." To the best of our knowledge, Astra was in fact an Atrian! (The error is compounded in a few speeches' time, when the Doctor refers to the Guardian's "callous disregard for human life...")

The Doctor activates the TARDIS defences, having realised that this 'White' Guardian is actually Black... who vows to destroy the Doctor.

■ In the Target telling, the Black Guardian is described only as 'a leering scowling demon, gibbering with rage'.

Removing the tracer from the Key and snapping it in half, the Doctor causes the Key to break apart.

■ Dicks has the Doctor tell the Key to "'dis-assemble and scatter to the far corners of the cosmos... All except the Princess Astra, of course, she'd better go back to Atrios...'"

On Atrios, Astra appears before the wounded Merak.

■ The reappearance of Astra's circlet has sometimes been called a continuity error, but we've no indication of when this scene takes place – it could be several hours later, giving plenty of time for it to have been recovered from the Transmat floor.

■ The *Armageddon* outline also had Reina and Merak reunited (on Zeos, presumably): 'What will they do now? Go off to care for the mutants – the lepers of Zeos and Atrios.' Everyone lived happily ever after, in fact: a peace conference was underway, and the planets' orbits would soon be restored.

■ Astra, the Key and the Guardians reappear in Big Finish Productions' trilogy of audio sequels, *Key 2 Time* (see panel, page 55).

With the segments scattered through space and time, the Doctor shows Romana a device he's fitted to the TARDIS' guidance systems – a randomiser, to steer the TARDIS according to 'pot luck': "Now no-one knows where we're going. Not even the Black Guardian..."

■ Romana will copy Astra's form when she regenerates at the beginning of the next broadcast adventure, *Destiny of the Daleks* (1979) – but she may enjoy several adventures with the Doctor in the interim, including those related in the *Doctor Who Annual 1980* (World Distributors, 1979), the *Companion Chronicles* audio *The Stealers from Saiph* (Big Finish, 2009), and Big Finish's forthcoming Fourth Doctor/Romana/K9 audio adventures, beginning with *The Auntie Matter* (2013).

■ The Black Guardian will eventually catch up with the Fourth Doctor, the Second Romana and K9 in Gareth Roberts' *Missing Adventures* novel *The Well-Mannered War* (Virgin Publishing, 1997); and thereafter go after the Fifth Doctor in *Mawdryn Undead*/*Terminus*/*Enlightenment* (1983).. DWM

FURTHER INFO

DVD
Part of boxed set *Doctor Who: The Key to Time*
COMPANY 2|entertain/BBC Worldwide
YEAR 2007
CAT NO BBCDVD 2335 (F)
AVAILABILITY Out now

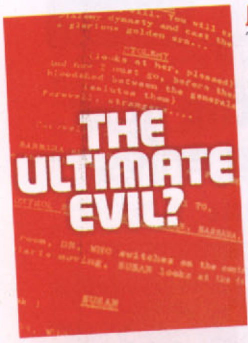
VHS
COMPANY BBC Video
YEAR 1995
CAT NO BBCV 5613
AVAILABILITY Deleted

NOVEL
COMPANY WH Allen & Co Ltd/ Target Books
YEAR 1980
BOOK NO 5
AUTHOR Terrance Dicks
AVAILABILITY Out of print

A BATTLE OF WITS...

It's time for another heated debate: where will Johnny and Toby stand on the knotty subject of 'lost stories'...?

If a planned story never went into production, should it be left on the drawing board or is it worth making it today?


THE ULTIMATE EVIL?

JOHNNY CANDON SAYS:

The battlefield of television drama production is a particularly bloody one – littered with the corpses of abandoned storylines, series arcs and characters that came so close to making it into a show, before falling at one of the numerous hurdles along the way. *Doctor Who*, of course, is no exception.

With nigh on half a century of adventures in time and space, the list of stories that *weren't* made has been documented, dissected and pored over, almost as much as the ones that *were*. For whatever reason, whether it be lack of budget, scripts not arriving on time, industrial action, or just the fact that (whisper it) they weren't very good ideas in the first place, fandom has for years been filled with fervent whispers of the various almosts and nearlys, from prisons in space to a stadium filled with killer cats.

The most infamous lost story – no question – is *Shada*. Thanks to that 1979 strike, it is the only *Doctor Who* story to be abandoned *during* filming. But thanks to several re-imaginings of *Shada* – the 1992 VHS release with Tom Baker narrating the gaps; the animated Paul McGann version; and Gareth Roberts' excellent novel – I feel I have more knowledge of the story than many of the ones that actually were broadcast. However, if you ask me, *Shada* is the only proper example of a *real* 'lost' *Doctor Who* story. It so very *nearly* existed. It was so frustratingly close to completion before industrial action sealed its fate. Unlike many other stories we sometimes call 'lost', *Shada* wasn't simply an idea scribbled on the back of an envelope.

The definition of what constitutes a 'lost story' seems to be getting wider and wider. Some consist of a vague story outline pitched to a producer socially. Others comprise a fully-fledged script that was rejected by the production office. But these stories weren't lost. They were *unwanted*. You might as well release a series of stories called *Doctor Who: The Ones That Weren't Suitable*.

As a nine-year-old, I wrote a story called *Return of the Cybermen*. Here's a brief summary: the Doctor and Romana are exploring a forest on an unknown planet, when in the distance they see two Cybermen sitting on a rock by a river. So the Doctor and Romana quickly run back to the TARDIS and leave. The end. That story will forever remain 'lost', unless someone comes along and fleshes it out into four episodes, adds a story a bit bulkier than the one I came up with, and turns it into a workable script.

"Are there any other lost stories like *Shada*, K9?"

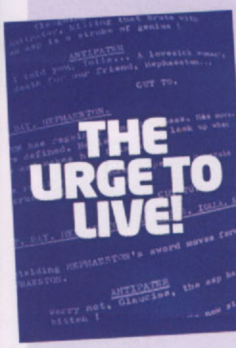
'The definition of what constitutes a 'lost story' seems to be getting wider and wider.'

(Perhaps it would make an interesting Doctor-lite episode, if told from the point of the relaxing Cybermen?) It would then no longer be 'lost' – but it would also no longer be the story as it originally was. My point is that even during the production of these stories, things would have changed. So you're never going to get what would have originally been made. Scripts have to be adapted for a new medium, immediately making it different to what would have been shown on screen. In some cases a story that never even made it beyond pitch stage has been written up as a full script – which means we end up with an odd hybrid. An old idea, written as a new script, yet one that's constrained by the need to feel like it's come from the season that it was originally intended for. It all just seems so unnecessary. There's just so much... well, *clutter*.

We're incredibly lucky that *Doctor Who* is in such rude health. Who'd have thought, back in the 1990s that we'd not only have brand new television episodes being made, but all of the surviving Doctors would be returning to the role to record fantastic original audio dramas that afford them adventures unconstrained by the budgets or production values of their day. I want to be thrilled and surprised by *Doctor Who*. But I don't want the vaguely stale feeling of thinking 'Yeah, that's sort of how I imagined it would have been like when I read about it 20 years ago'. Most of these stories never got beyond a certain stage for very good reasons.

We've got half a century of *Doctor Who* to look back on and cherish. Do we really need to dig up and wipe down all the half-finished ideas that weren't, for whatever reason, good enough to be *Doctor Who* in the first place?

From the Makers of Nothing At The End Of The Lane
DOCTOR WHO
FAREWELL GREAT MACEDON
MORIS FARHI
From the Makers of Nothing At The End Of The Lane
DOCTOR WHO
THE PRISON IN SPACE
The scripts of some early unmade adventures. But is it worth making them now...?


THE URGE TO LIVE!

TOBY HADOKE SAYS:

Do you remember when there was no such thing as a home video market? It was a long time ago, in those bleak old days when *Doctor Who* had to be watched on a black-and-white portable television set. A time when saddoes like me wore their underwear below the waistline of their trousers (underwear, you see, the clue's in the name), and when headphones were designed to play their music into the ears of the person listening to them, rather than leaking Bon Jovi into an entire railway carriage and creating an outbreak of train tinnitus. Innocent days.

Back then, a hungry *Doctor Who* fan would have to grab every morsel of the show that he could – he had to be alert, or to go digging (I remember the joy of finding an old *Radio Times* in my house and happening upon the entry for *The Power of Kroll*). More recently, with two missing 1960s episodes winging their way back to the BBC archives, we have some hitherto unseen-since-transmission delights to savour: the first sight of a Rill, Troughton's facial antics, the fact that Zaroff's oft-mentioned octopus is actually camera-shy. For years moments like this could only be guessed at with telesnaps here and censor clips there occasionally throwing up momentary succour for the doughty *Doctor Who* historian.

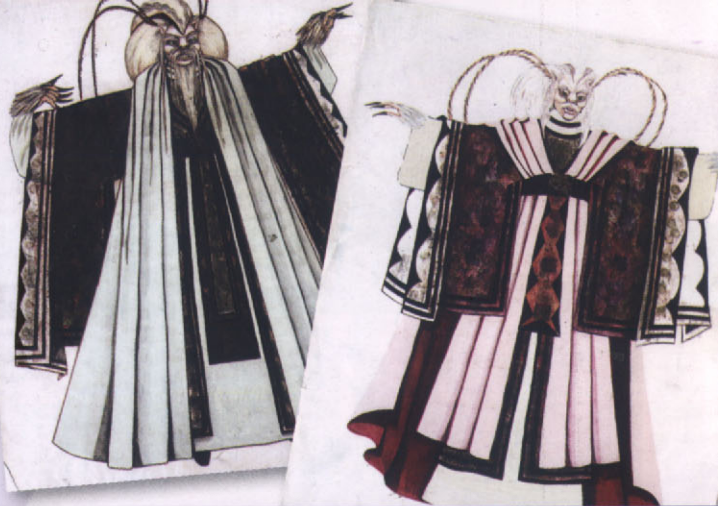
What's all this got to do with 'lost' stories of an altogether different kind? It's very simple. A key part of the fascination of *Doctor Who* is its rich and, at times, mysterious history. Much of the fun of being a fan is the archaeological element: I remember when there were only about four photos from 1965's *The Myth Makers*; now there are, ooh, about 15. (And when that photo of Cassandra turned up, how excited was I? Very!)

THELOSTSTORIES

Adaptation of stories that were never made, now available on CD...

Similarly, I had always heard talk of lost stories like *Shada*, and *The Killer Cats of Gin-Seng* (or whatever) and *The Rosemariners* and now you're telling me I can actually hear, see or read them? It's all very well to give us a sheet with a précis on it, but this is the modern era, Johnny – history has to be made interesting for us kids of the internet age with our short attention spans! So why not, if you have the original actors ready, willing and able, mount a story that – more often than not – was abandoned more for practical than artistic reasons?

Whether these things are 'canonical' or not is up to you, but surely you get far more of a frisson from experiencing a story that so nearly was, than from one that's been dreamed up by a contemporary writer from scratch? I'm not about to argue that *The Prison in Space* is the best thing ever, but as a curio, as a fragment of a history that never was, it's fascinating. These unproduced tales are like all those alternative universe episodes of *Star Trek*, where everyone is suddenly sexier or more lesbian (or both). They do things that the series doesn't normally do, without tainting anything 'official'. But the failures are as important as the successes. That suggestion may be a bit high falutin' for some readers who just enjoy *Doctor Who* as escapist entertainment, and that's fine. But for me, *Doctor Who*'s complex history off-screen is as fascinating as anything on it.

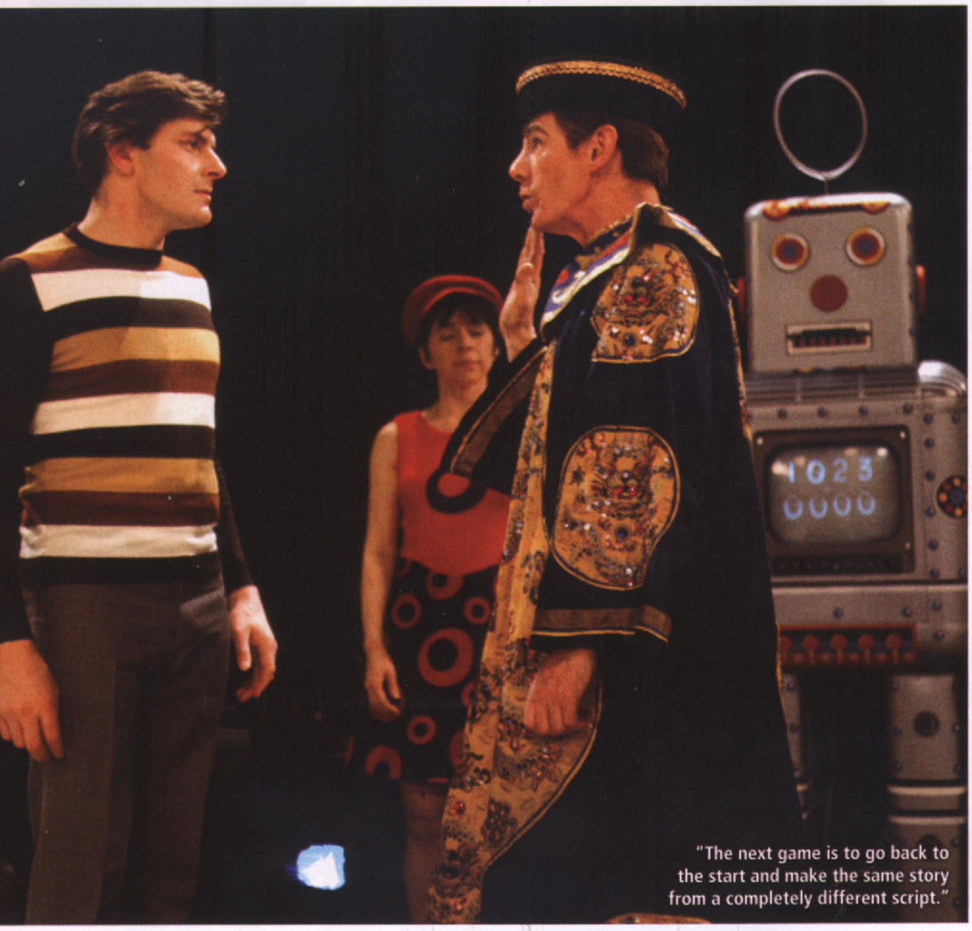


'These unproduced tales are like the alternative universe episodes of *Star Trek*, where everyone is sexier or more lesbian (or both).'

Just for Toby, here's one of our 15 pictures from *The Myth Makers*. We're saving up the rest.

In fact, what many of these adaptations are doing is an act of preservation. In mounting them as productions, writers of pedigree have made an educated stab at how these ideas would have borne fruit, and the actors who would have said the lines make those tantalising ideas dance for us. So summon back your *Foe from the Future*, and sing me the *Song of the Space Whale*: bring these names of yore alive for me. Hell, if you find the version of *The Celestial Toymaker* script that features George and Margaret, that was too cerebral, too offbeat, and too in-jokey to be produced, let's have a listen to that. I suspect it might have been a work of grand folly, but I still imagine that it would be a fascinating listen. I might even enjoy it on a train journey, so the rest of my carriage could experience it too.

Take that, Bon Jovi! DWM



"The next game is to go back to the start and make the same story from a completely different script."

HAVE YOUR SAY!

So now you know what Toby and Johnny have to say – but what do YOU think? Do you yearn to hear an audio adaptation of Wally K Daly's long-lost *Doctor Who* script? Or are you more than happy with all the brand new original stories that are coming your way through the various channels? You can make your voice heard if you register your vote on our Facebook page. Just 'like' the page, visit the polls section, and you can have your say.

www.facebook.com/doctorwhomagazine

If you want to add further thoughts on the matter, why not write to *Galaxy Forum*? (See page 12.) Email us at *dwm@panini.co.uk*, or send us a message via Facebook or Twitter. In **DWM** 446 we asked whether you thought *Doctor Who* worked better as single episodes or as multi-part stories. It seems most of you prefer longer stories!

BACK FOR MORE!	75%
ONE BY ONE!	25%

CHRIS

EMMA

MICHAEL

WILL

The continuing mission to watch all 784 *Doctor Who* episodes, in order from the start...

THIS ISSUE EPISODE 717 - THE IDIOT'S LANTERN

DOWN TO THE WIRE!

The Time Team grease their hair, warm up the goggle box and get down to the Wire as they travel back to the rock 'n' roll years...

Compiled by **PAUL LANG** | Artwork by **ADRIAN SALMON**

"It was a dark and stormy night'. A spooky cliché, but it really sets the tone," says Michael, as the Time Team settle in front of Emma's shiny HD TV for *The Idiot's Lantern*.

"I hope this new telly of yours doesn't harbour any malevolent non-corporeal life forms intent on causing havoc," says Will.

"No, don't worry," replies Emma. "I think they turned all those off with the analogue signal."

Inside his TV shop, Mr Magpie is having a terrible time of it. He's broke, and - even worse - television is closing down for the night.

"Dame Maureen Lipman! A touch of class," enthuses Will, as she appears on one of Magpie's sets as a prim lady announcer.

"That RP accent immediately sets the time-frame for me before I even see the black-and-white television and 1950s perm," adds Emma.

Nearby, the Connolly family are also having a fairly miserable night. Young Tommy is sulking because he wants a telly and Grandma is worried that getting one will turn their brains to soup. Only mum Rita seems happy enough, working away at her sewing machine. But what about dad?

"Derek Branning!" shouts soap fan Michael, recognising the *EastEnders* favourite in the stern, 1950s form of Eddie Connolly. "Oh, but of course he wasn't. Not then."

"He's got more decoration than the entire *Dad's Army* cast," says Emma, as Eddie polishes his medals.

"I recognise the orange-and-green medal!" says Will, excitedly "My granddad had that one."

As Eddie heads out into the rain, he passes Magpie's shop, but fails to notice something fairly unusual. "Pink lightning? That's not normal!" says Emma. "And neither is a talking-back telly!" Yes, despite it being way past closedown, the female announcer is back - and she's addressing Magpie by name.

"Ooh, the inside the TV point of view shot is very nice. Wonderfully sinister!" says Will.

"I've always been unnerved by the telly playing quietly by itself in the middle of the night," adds Chris. "If it ever spoke to me, I'd pee my pants!"

"Like in *The Unquiet Dead*, Mark Gatiss sets up the episode very well, and Maureen Lipman is suitably scary! I might even tell my Maureen Lipman story later..." Promises, promises, Michael.

"Tell me those aren't the Doctor's pink heels!" says Will, as a rather striking pair of bobby-socked legs emerge from the TARDIS. "Oh, it's Rose. Phew."

"Fab shoes," agrees Emma. "They're super cheery considering we last saw Rose in a right state after Mickey's departure."

"Well, it's clearly been a while since they left Mickey," reasons Michael. "I think it's a good idea to move on. Anyway, they've got to have all those comic strip and book adventures at some point!"

"Love the moped coming out of the TARDIS!" says Michael. "I'm a bit worried that the Doctor's quiff will be squished by that helmet, though." Not to worry - the helmet is probably bigger on the inside.

"There are some nice angled shots in this episode," says Emma. "Shooting the cramped interiors on the slant gives them a bit of energy that I think can get lost in these tiny sets."

Will doesn't sound so sure. "I like the idea, but it's starting to make me feel a bit seasick," he says, turning slightly green.

As the Doctor and Rose speed off, we rejoin the Connollys, and things have taken a turn for the worse since we last saw them - despite the fact their living room now features a shiny, new television set. There's an ominous banging coming from Grandma's room.

The monstrous Eddie.

"What has happened?" roars Michael. "Eddie is terrible! That scene with them watching telly is horrible."

"I really don't mind it," says Will. "The character is annoying and obnoxious but he's supposed to be. But I'm intrigued - what's happened to the grandmother?"

Mr Magpie, on the other hand, is looking decidedly chipper when the Doctor and Rose find him delivering television sets he's flogged on the cheap.

"That's quite strange, the Doctor not cottoning on to the year," says Emma. "I thought he could smell it or something?"

Magpie reveals that it's 1953, and the coronation of Queen Elizabeth is imminent.

"I think he sometimes pretends not to know," suggests Michael. "Or maybe he has a time cold."

Magpie's jarring good cheer is soon punctured by the appearance of some heavies in suits, who bundle a man with a blanket over his head into their van.

"Seeing the police carting someone away with only Tommy really taking notice is quite disturbing," says Chris.

The Doctor and Rose are soon off too, in fairly hot pursuit.

"A car chase!" whoops Emma. "Well, a scooter chase. Rose's bright pink skirt and petticoats billowing around on the back make it all very jolly, and the 'Operation Market-stall' is rather more *Busgy Malone* than *Bourne*."

It transpires that Magpie's suspiciously cheery demeanour is just a front - he's still in thrall to his villainous telly.

"The TV lady is scarier and scarier, and we don't even know why yet!" says Emma. "Something about faces and monsters?"

"She fills the room with menace," agrees Chris. "Not bad for a ten-inch screen, eh?"

Meanwhile, there are more strange goings-on at the Connolly house: "Why is Tommy apologising to his gran for going in if she's just been banging for help?" asks Will.

LIKE THAT? WATCH THIS!

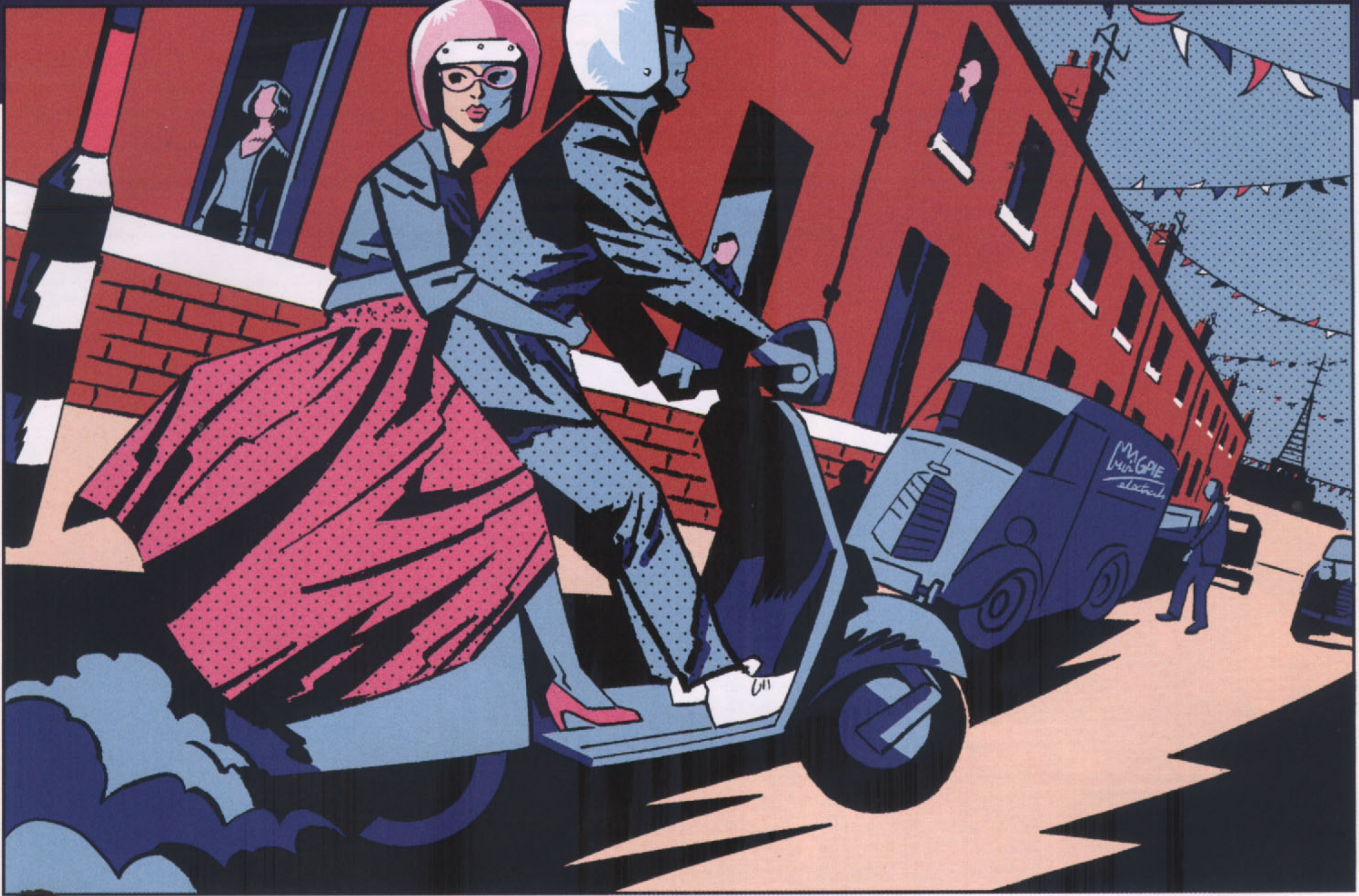
The Doctor isn't often faced with the backward attitudes of recent history, but 80s *Who* went back to the 60s in *Remembrance of the Daleks*...

EMMA SAYS: A decade after the Wire's tyranny via the BBC, but several regenerations before the Doctor stops her, his seventh incarnation touches down in the very time and space the series started: 76 Totters Lane, 1963.

The Doctor shows no mercy to his long-suffering enemies, the Daleks, and tricks fascist extra-terrestrials and humans alike into scuffling for the Hand of Omega, hidden on Earth by his first incarnation.

Our Rita would be proud of the feminist movement as female scientific advisor, Professor Jensen, battles Daleks alongside feisty companion Ace, who like Rose, can't resist putting herself in the line of fire.

Like *The Idiot's Lantern*, period details abound with TV excerpts of Martin Luther King, and a cheeky intro to a certain brand new science-fiction television show...



"The Wire fills the room with menace. Not bad for a ten-inch screen!" – CHRIS

Eddie catches his son in the act, and isn't best pleased that he's disobeyed him.

"Eddie's definitely unpleasant, but he seems to be all bluster," says Emma. "I had a staff sergeant at school that strutted around like that when I did cadets. It's all a huge act."

"Or, you know, Jamie Foreman just isn't very good," says Michael, dismissively.

As Eddie orders his wife to get on with decorating the house, some visitors arrive.

"David Tennant's performance as they barge into the living room is very Tom Baker," says Chris. "You could replace him and Billie with Tom and Lis Sladen and it would play out just as beautifully."

"Although I'd like to think Sarah Jane would be a little better behaved," adds Will.

"Their attitude to Mr Connolly comes from nowhere, making the Doctor's feminist tirade a bit odd," agrees Emma. "He knows that it all changes soon enough, and I don't think that comparing the wife of a former soldier to the Queen is entirely clever given his clear allegiance."

"It is a bit unfair to force women's lib down the throat of a run-of-the-mill 1950s family," adds Will. "And now Rose is being a bit of cow. They've only just met these people!"

"The Doctor's hushed conversation with Tommy really shows how much of a hero he is to the younger audience," says Chris. "Sometimes grown-ups won't listen or believe you, but the Doctor? He'll not only listen, he'll help too."

But will the Doctor be able to help when he sees what the problem is?

"Ooh. Grandma's got no face!" gasps Will. "How can she breathe?"

Chris ponders this for a moment. "Through her ears, probably," he decides. "That blank face effect is horrifying. I'm a chatterbox, so the thought of my mouth just not being there gives me the shivers."

Michael is also intrigued: "Is it make-up? It looks like it. Very impressive. And I'm getting drawn back into the story now, thanks to Tommy being the focus."

Before the Doctor can get to the bottom of things, Crabtree, the police officer from earlier, bursts in with his thugs – he's come for Grandma.

"Nice to see the Doctor not getting his usual chance to talk his way out of things," says Emma, as Crabtree knocks the Doctor out with a single punch.

"I kind of feel the Doctor deserved that," agrees Will. "Plus it was funny."

The Doctor's in for a shock when he catches up with Grandma again – she's not the only one who's missing her features.

"The cage full of faceless victims plays out like an alternative opening to an Auton story," says Chris. "Deeply unnerving."

"They're very creepy – but seriously, how do they breathe?!" demands Will. "If they can't eat or drink, how do they survive?"

"The Doctor said that Grandma had a 'complete neural shutdown'," points out Emma. "But they can't be in a vegetative state, as they're still walking around."

In the Doctor's absence, Rose is looking for clues – starting with a crackle of pink electricity coming from the back of the Connollys' television.

"Rose has worked it all out. Good companion," says Will approvingly, as she arrives to confront Magpie about why only people who have them in their homes are losing their faces. She gets more than she bargained for when she comes face-to-screen with the wicked Wire.

"I really like the interior shots of the TV, it feels like the Wire is right behind the glass, rather than being broadcast," says Emma.

"Good observation," says Michael. "It's just in that one set as this stage, reaching out to nearby homes."

"I feel very sorry for Magpie," says Chris. "He's a classic patsy, forced into evil deeds to save himself. His regret at what's about to happen to Rose is genuine."

"Oh dear Rose, now you've done it," tuts Emma, as the Wire feasts on Rose's fizzog.

"And now we're into a comic scene with the Doctor and the police," says Michael, who is finally starting to enjoy himself.

"I think it could still push the terror a little further without being too scary," says Emma.

"That's my favourite thing so far," chuckles Will. "The Doctor saying flippantly that you can't wrap your hand round your elbow, and Crabtree in the background trying it as the scene goes on."

"Oh, and I'd be failing in my job if I didn't point out that 'Florizel Street', where the Connollys live, was the original name for *Coronation Street*," notes Michael. "Nice in-joke for a story about the Coronation."

Rose gives us a blank look.

While the Doctor is trying to find out what Bishop knows, a familiar-looking girl in a pink dress arrives, *sans* visage.

"The Doctor reaching boiling point over Rose's fate is interesting," says Emma. "He's really panicking that he could lose her."

Next morning, the Connolly clan gather to watch the big event.

"I love that everyone's dressed up for the Coronation," says Will.

Unfortunately, not everyone's in the party mood – Michael's getting his knickers in a knot about Eddie again. "It's almost like he knows he's in *Doctor Who*. That's what keeps jarring," he moans.

Chris does not agree. "Eddie makes a great second villain," he argues. "He's not an alien creature – he's just a monster, plain and simple."

"What's all this sledgehammer nonsense about fascism? Clunky, clunky, clunky," complains Michael.

"That bit was quite painful," agrees Will. "I'm always slightly suspicious about the idea we've come to subsequently that people in the Second World War were fighting the ideology of fascism. I suspect most of them just saw it as defending the country."

There's a cheer from Michael when Rita gives her husband his marching orders after discovering he was the one who reported her mother to the police. ►

"The idea of the Doctor calling the Wire 'missus' is inexplicably hilarious" – MICHAEL

◄ The Doctor and a newly confident Tommy head off together. Emma is dubious: "The Doctor's taken rather a long time to get to the bottom of it all, but now he's making leaps of intellect, like knowing that Magpie isn't behind the faceless people and that the Wire isn't just a two-way screen to somewhere else."

"How did the faces get on TV though?" asks Will. "Is this the point we have to just say it's magic?"

"Yes, I'm not entirely sure I understand how the Wire escaped as a non-corporeal form, is now electrical energy and sucks the face off people to get their 'essence'. Are faces electrical?" wonders Emma.

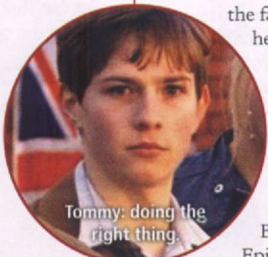
"No, they're not," says Will, crossly. "And they're not essences either – they're just bone and muscle."

At Magpie's shop, the Doctor and Tommy spot the wall of screens, with Rose and Grandma's faces flickering on two of them. It's time for the Wire to reveal herself.

"Maureen's gone colour!" cheers Will. "I bet Magpie could've sold that set for more than fiver."

"It makes a nice change for the villain to stop and explain exactly what is going on," adds Michael.

"'Feed me! *Feeeeed meeeee!*' I wonder if the Wire and *Little Shop of Horrors*' Audrey II ever grab lunch together?" wonders Chris. The reason that the Wire is so hungry is that she's been robbed of her corporeal form, so she plans to gobble up the electrical energy from the brains of all the people watching Magpie's dodgy telly-boxes. But she needs extra receiving power to extend her reach beyond Magpie's boxes, which is why she's chosen this particular location.


Tommy: doing the right thing.

"If that's Muswell Hill, then my grandfather would have been living round the corner in 1953," says a delighted Emma.

"Without a face," deadpans Will. "Lovely to see the birthplace of BBC Television at the story's climax," he adds, as the Doctor and Tommy chase Magpie and the Wire, now ensconced in the world's first portable telly, to the Alexandra Palace transmitter, which the terrible telly plans to turn into a receiver.

"The Doctor is going to climb up a radio transmitter! That's never gone wrong before," says Will. "Has the moment been prepared for?"

"The music, the climbing of the tower, the impending doom during a royal coronation – it's all rather exciting, isn't it?" says Chris, who is jumping up and down in his seat.

Soon, the Wire is feasting on all sorts of faces.

"She's stealing the dog's as well!" hoots Michael. "Also, the Doctor calling the Wire 'missus' is inexplicably hilarious."

Poor Magpie is consumed by his mistress, who cackles madly all the while. The Doctor, assisted by Tommy, is busy putting into action a rather vague plan involving one of his famed lash-ups. Once the gizmo is finally powered up, the Doctor turns the receiver back into a transmitter, returning all the faces to their rightful owners. Oh, and he also traps the Wire by recording her onto a Betamax video tape.

"I like the Gallifreyan scribblings on the side of the tape," says Chris. "I wonder what he'd recorded on it previously?"

"I hadn't noticed that. *The Omega Factor*? 'Who Wants to Be a Koquillionaire'? *The Tenth Planet*, Episode 4?" suggests Will.

Just one more plot thread to resolve...

"I'm glad Rose tells Tommy to go after his Dad, just as long as I don't have to see him ever again. He can't even walk convincingly," rages Michael.

"It's a shame," says Emma. "Magpie was such a successfully realised character, but he had so little screen time in comparison to the Connollys. I felt sorry for him when he got disintegrated. Contrast that with Mr Connolly being chucked out – I just couldn't care less about him or his family."

Will is more forgiving: "I like Tommy. He's trying to do the right thing and there's an implication he's kept in place by Eddie's right hand."

"It always seems like we're supposed to expect Tommy to be gay," says Michael. "But why? Some throwaway lines? It never, ever gels for me."

So, what did the team make of it overall?

"I liked the setting, it definitely looked good, and the story itself had a nice mix of horror and tension," says Emma, "but the Connolly family's troubles lacked real heart."

Michael nods in agreement: "I loved some of it and hated some of it. I loved the idea of evil face-sucking TV monsters, though!"

"I didn't buy the face-eating – it looked cool but didn't make any sense," says Will. "But the coronation was a great setting, and tying it into the idea of everyone buying a television was very clever."

"I thoroughly enjoyed myself!" declares Chris. "It was a fun, bouncy episode that – though cheesy in places – had me rooting for Tommy and the Doctor and wanting to see more of the Wire. Shame she's probably been taped over by the snooker, eh?"

Michael looks very excited by what's coming up next time: *"SPACE ALIENS AND SPACE! WOOOO!"* he whoops.

As the Team clear their empty bottles away, a thought occurs to Emma. "You didn't actually tell us your Maureen Lipman story, did you, Michael?"

"Neither I did! Well, back in about 2006, I was working on the Olivier Awards. Maureen's show was nominated and she was wangling for lots of free tickets, so we had quite a few phone calls back and forth. On the night, I found myself beside the great lady and introduced myself. 'Oh,' she said. 'I had you differently in my mind.' I never heard from her again," he says, sadly.

"We all have you differently in our mind, Michael..." says Will.

AND YOU SAID...

DAVE PRINCE SAYS, VIA EMAIL
This, for me, was the episode that totally won me over, for Tennant and Piper's chemistry. The story was pure genius! I love it – a highlight of a great season!

ROSS MEIKLE SAYS, VIA EMAIL
When I was at university I wrote an essay on this episode exploring the theme of oppression – the swastika aerials and the warped philosophy of the over-bearing father are notable features. It was a very pretentious essay but a fun episode to study!

"Feed me!"

ALEX WILCOCK SAYS, VIA EMAIL The tone's all over the place, it's hardly original, and the Doctor's lost the big picture... But Maureen Lipman's scene-stealing fabulousness as the Wire makes her the most fun villain since the series came back.

MARY SMITH SAYS, VIA EMAIL
If there was ever any doubt that the Doctor loves Rose, it's dispelled for good in this story – the anger he shows when he thinks he's lost her is terrifying!

KAIT CAIRNS SAYS, VIA EMAIL
The Doctor on a little blue moped was hilarious. I couldn't stop laughing, and it just got better when the helmet came off and I got to see his hair style!

BLAINE COUGHLAN SAYS, VIA EMAIL It's very disappointing when Magpie's body simply disintegrates as he begins to topple from the transmitter. This would have been the perfect moment for a fantastic stunt high fall but we are cruelly denied this. Bring back HAVOC!

In Issue 449, *The Time Team* will be watching *The Impossible Planet/The Satan Pit*, and then in Issue 450 they'll be getting together for *Love & Monsters*. Email your comments to *dwm@panini.co.uk* or send them to the *Galaxy Forum* address on page 12.

CLICHÉ COUNTER

DEATHS ON SCREEN SO FAR...	ONE OR MORE REGULARS RENDERED UNCONSCIOUS...	ONE OR MORE REGULARS INCARCERATED...
1,502	228	271

THE TELEVISION
& MOVIE STORE
2 MILLENNIUM PLAIN
NORWICH NR2 1TF
OPEN 7 DAYS A WEEK

ORDER
ONLINE OR
BY PHONE

www.
scificollector
.co.uk

TRADE
ENQUIRIES
WELCOME

THE STAMP CENTRE
79 STRAND
LONDON WC2R ODE
OPEN MON-SAT
9.30am-5.30pm

VISA MasterCard ORDERLINE HOTLINE - 0800 975 4581 FROM OVERSEAS - 0044 207 836 2341 LINES OPEN 9-5 MON-SAT

OFFICIAL MASTER'S RING

CRAFTED IN FINE ENGLISH PEWTER OUR OFFICIALLY APPROVED MASTER'S RING LOOKS FRESHLY PLUCKED FROM THE ASHES OF THE MASTER'S FUNERAL PYRE

THIS SUBSTANTIAL COLLECTOR'S PIECE IS TRULY SOMETHING TO BEHOLD & IS SUPPLIED IN AN ELEGANT GIFTBOX

AVAILABLE IN SIZES T, W, Y & Z
£49.99 POST-FREE

OFFICIAL CAPTAIN JACK, 10th & 11th DOCTOR COATS

100% OFFICIAL & BBC APPROVED

BE COOL THIS SUMMER!

BOW-TIE
£24.99 +
£2.50 P&P

THESE OFFICIAL REPLICAS ARE REALLY STUNNING WITH AN INCREDIBLE ATTENTION TO DETAIL

AVAILABLE IN S, M, L, XL & XXL, £275 EACH POST-FREE

TARDIS TEA POT

HOLDS MORE TEA THAN SEEMS DIMENSIONALLY POSSIBLE!

£24.99 + £3 P&P

TARDIS TENT

THIS AMAZING TARDIS TENT OPENS UP TO REVEAL THE 11th DOCTOR INTERIOR

MEASURES IN AT 90 x 91 x 155 CMS

£49.99 + £6 P&P

THE MASTER'S FOB WATCH METAL REPLICA

CARRY A COOL ICONIC STATEMENT IN YOUR POCKET!

A LOVELY TIME-PIECE, FULLY FUNCTIONAL WITH BRIGHT ILLUMINATING FACE

£44.99
+ £5 P&P

NEW COVERS, PRINTS AND STAMP SHEET

VICTORY OF THE DALEKS SIGNED IAN McNEICE & MARK GATISS - £25 + £2 P&P

THE SONTARAN EXPERIMENT SIGNED BY TOM BAKER - £15 + £2 P&P

THE ELEVENTH DOCTOR UNSIGNED - £9.99 + £2 P&P

ROBOT A4 PRINT SIGNED BY TOM - £15 + £2 P&P

11th DOCTOR & AMY LTD. ED. STAMP SHEET- £25 + £2 P&P

LAZARUS A4 SIGNED MARK - £15 + £2 P&P

SUPREME DALEK BEACH TOWEL

A BRAND NEW DESIGN APPROX. 140 x 70 CMS

OTHER DESIGNS ALSO AVAILABLE ONLINE

£9.99 + £2 P&P

TARDIS MUG WITH LID

A HIGH QUALITY VESSEL

GREAT DETAIL!

£14.99 + £2 P&P

LAST CHANCE TO BUY THESE GREAT CLASSIC FIGURE SETS AT OUR SPECIAL INTRODUCTORY PRICES!

IMAGE OF FENDAHL

£24.99 + £3 P&P

INVASION OF TIME

£19.99 + £3 P&P

ATTACK OF THE CYBERMEN

£19.99 + £3 P&P

SEEDS OF DOOM

£19.99 + £3 P&P

THE TIME MONSTER

£19.99 + £3 P&P

DESTINY OF THE DALEKS

£29.99 + £5 P&P

GENESIS OF THE DALEKS

£29.99 + £5 P&P

REVELATION OF THE DALEKS

£29.99 + £5 P&P

RESURRECTION OF THE DALEKS

£29.99 + £5 P&P

ALL ORDERS OVER £50 SENT POST-FREE WITHIN THE UK - EU/OVERSEAS ORDERS CHARGED AT COST

THE DWM INTERVIEW

THE MAN BEHIND THE TIMELASH!

A heady mix of HG Wells, a randy power-mad mutant, and some nail-biting life-or-death grain-supply negotiations... Glen McCoy recalls the turbulent time he had writing *Timelash*...

Interview by MARK COUPE | Words by BENJAMIN COOK

Poor, unloved *Timelash*. About as welcome as a dose of lethal ATMOS gas in a tight-fitting spacesuit, the 1985 *Doctor Who* serial couldn't be less popular if it had been caught on CCTV dumping a cat in a wheelie bin. It's the Meg Griffin of *Doctor Who*. The ugly duckling of Season Twenty-Two. In 2009, when a **DWM** readers' poll ranked all of the show's then 200 stories from the most to least popular, *Timelash* finished in 199th place. Only the previous season's *The Twin Dilemma* scored lower. Put simply, everybody hates *Timelash*.

Well, almost everybody. The man who wrote *Timelash*, Glen McCoy, is now 58 and living in a nice bit of Birmingham. "What people don't like about *Timelash*, which I think I've kind of got embroiled in a little bit, are things like the acting, the sets, and how much they spent on it," he tells **DWM**. "That's a bit unfair to me, but of course people don't see it that way. They see it go out with your name at the front of it, and they just think you did that."

POLICE TELEPHONE
FREE
FOR USE OF
PUBLIC
PULL TO OPEN
AMBULANCE!
Glen McCoy

Glen McCoy. The man who wrote *Timelash*.

Glen has been interviewed – briefly – for **DWM** only once before, in issue 210, in 1994. The piece largely avoided the inconvenient truth, that *Timelash* is widely regarded to be *Doctor Who* at its worst. Or second worst. (I mean, seriously – *Timelash* can't even win at being the *worst*.) "What I'd change if I could go back in time is, I'd focus on *Timelash* totally, rather than it being one of several tasks I had ongoing at the time," considers Glen. "It was like a hobby for me. For many writers, *Doctor Who* was all they wanted, but I had so many things I was doing business-wise, I had this deadline looming, and I think a sales convention to go on. I had to sit, knuckle down, and get this script written. It turned out to be a bit of a chore.

"With *Doctor Who*, I'd done no research," he confesses, "and I was kind of basing everything on what I'd remembered as a child watching the really early days of the show." If he were writing *Timelash* today, Glen would "improve the dialogue, and make the story much tighter and faster, but using the same theme. I would also make many, many more references to Herbert and HG Wells. There is so much I could have done with the script."

Of course, we must be Karfel (no? Oh, come on!) not to lay *Timelash's* failings solely at Glen's door. Script editor Eric Saward presumably had a lot of input to the script too?

"In my view, Eric did the minimum required," says Glen. "If I were in his shoes, I'd have worked me more. He should have cottoned on to the fact that I was a new writer. I'm not even sure he knew I'd only written two scripts prior to *Doctor Who* [for 1970s/80s BBC medical drama *Angels*]; he never asked that question. I would have been a lot harsher with myself."

The Angels themselves... Glen McCoy's first TV assignment.

These days, Glen makes a living writing copy for learning and development, coaching programmes, sales and marketing, and "big idea messaging". He's the author of six business books with titles like *Extraordinary Customer Care*. TV credits to Glen's name include *EastEnders* (he was part of the BBC One soap's BAFTA award-winning writing team in 2000, and part of the original team that launched the show, with creators Tony Holland and Julia Smith, in 1985), and ITV serial dramas *Emmerdale* and *The Bill*.

Glen's writing career had unusual beginnings. From the age of 19, he worked as a paramedic in the London Ambulance Service. "I started collecting stories of various call-outs I was doing, and realised I had enough material to write a novel," he explains. "By chance, a member of my family met a publisher in the south of England, who read the book and said, 'We couldn't possibly publish this. However, if you're willing to rewrite it as non-fiction, then we would be interested.' They said they could pay me an upfront sum in advance, which was £500 – a lot of money back then."

The book was published in 1982 as *Ambulance!* "There hadn't been any books on the subject up to that point in time," says Glen, "so it was very novel. I was approached by the *News of the World*, who said, 'We'll do a big two-pager on your book,' which today would be amazing. Within a very short space of time, the initial print run of around 5000 copies all disappeared."

Glen explains how that led on to his first TV gig: "I thought I'd like to get an agent, and see if I could do *Ambulance! 2*. I looked around, but the only agent I could come up with said, 'To be perfectly frank, we only do television.' I thought that would be a total waste of time, but the agent said, 'I know a guy called Tony Holland at the BBC, who is always on the lookout for what he calls "baby writers". Would you mind sending him a couple of pages of dialogue about two characters talking in an ambulance?'" – which I thought was the most boring idea on the planet.

"It must have taken me about half an hour to whack it up on a bit of paper, and I forgot the whole thing. Shortly afterwards, the call came through from my agent saying, 'You haven't got a new book contract, but Tony Holland read your two pages of script, and he quite liked it. He's going to commission you for two episodes of *Angels* [on which Holland was script editor at that time]. With your paramedic background, he's very excited, because he's got a writer who actually knows what's going on.'

"I remember going to one of the early script meetings, and there were lots of story ideas on the table, but of course they were the kind of ideas that writers who couldn't possibly know the inside story would offer – ideas that had been done many, many times before. I remember saying, 'Well, I've got an idea: what about a woman who has fallen under a train?' The room went quiet. You could hear a pin drop, and then you could hear people asking, 'Well, how would that work? Is she dead?' No, she's actually alive... under the train. So I did this *Angels* two-parter, and the guy who directed it, this first-time director, was Graeme Harper. That's how we met, under a train."

Today, Graeme is best known for directing such esteemed *Doctor Who* serials as 1984's *The Caves of Androzani* (which topped the aforementioned 2009 **DWM** readers' poll), *Revelation of the Daleks* (the next serial to be made after *Timelash*), and 12 twenty-first-century episodes, including 2006 two-parter *Army of Ghosts/Doomsday*, 2008 episodes *Turn Left* and *The Stolen Earth/Journey's End*, and 2009 Special *The Waters of Mars*. Graeme and Glen remain friends to this day. In fact, a scene from *Timelash* was shot as part of *Revelation*'s production block, although Glen's serial was directed by Pennant Roberts, who "really didn't like *Timelash*," according to Glen. "That's the impression I got. Not that he didn't like it initially. He found in filming that he couldn't make certain things work. People said to me years later that he used to have a bit of a moan about it."

Timelash wasn't actually Glen's first brush with *Doctor Who*. "In the late 70s, I remember going to Jon Pertwee's house in Chiswick, to interview him, with my wife-to-be and some sort of *Doctor Who* group," he reveals.

He must have been a fan of the show at the time, then?

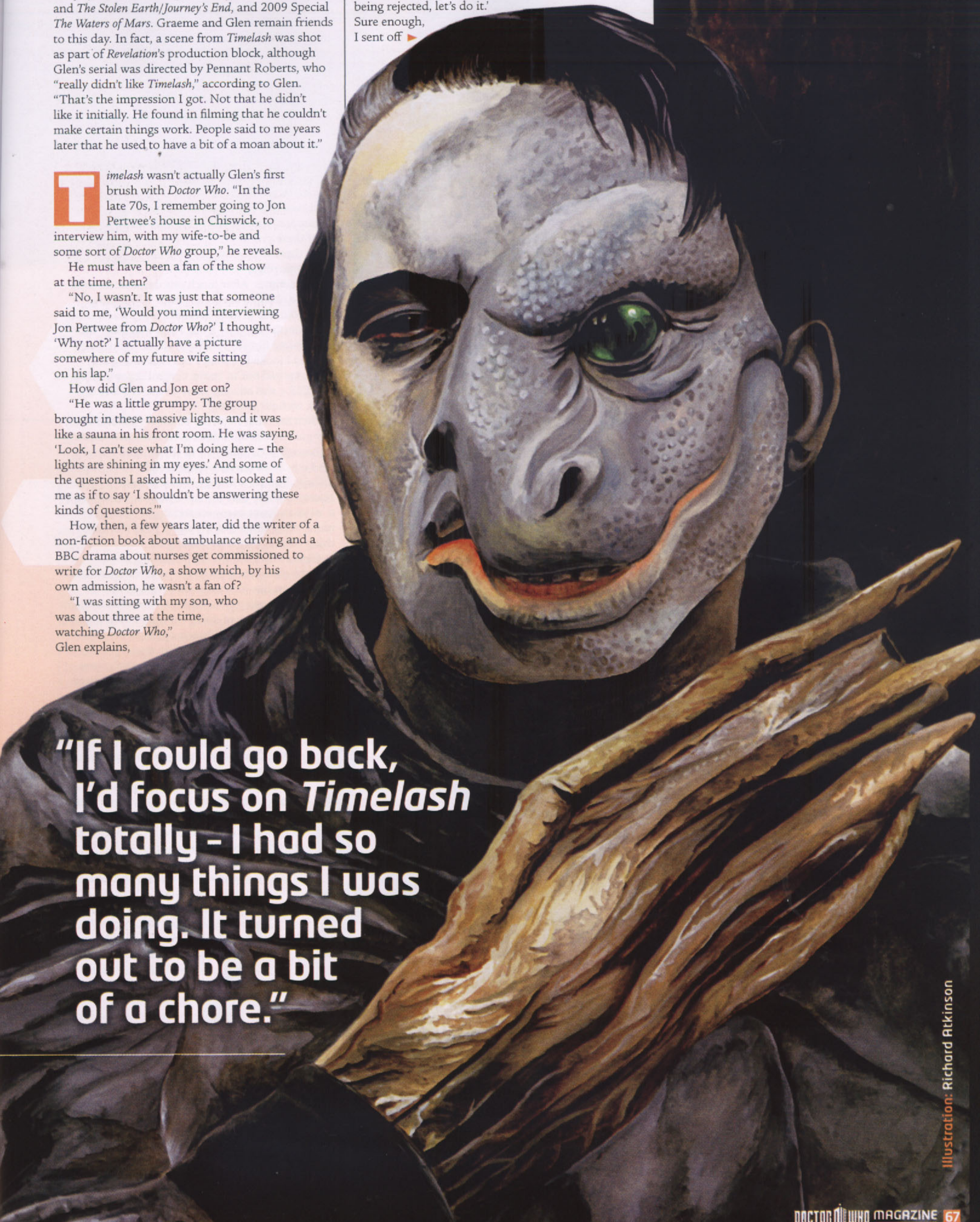
"No, I wasn't. It was just that someone said to me, 'Would you mind interviewing Jon Pertwee from *Doctor Who*?' I thought, 'Why not?' I actually have a picture somewhere of my future wife sitting on his lap."

How did Glen and Jon get on?

"He was a little grumpy. The group brought in these massive lights, and it was like a sauna in his front room. He was saying, 'Look, I can't see what I'm doing here – the lights are shining in my eyes.' And some of the questions I asked him, he just looked at me as if to say 'I shouldn't be answering these kinds of questions.'"

How, then, a few years later, did the writer of a non-fiction book about ambulance driving and a BBC drama about nurses get commissioned to write for *Doctor Who*, a show which, by his own admission, he wasn't a fan of?

"I was sitting with my son, who was about three at the time, watching *Doctor Who*," Glen explains, "and I was getting frustrated, because I was thinking, 'This is the same old stuff.' I wrote to my agent and said, 'I want to write for *Doctor Who*.' She said, 'Forget it. You have to be a seasoned writer.' I thought about this for a while, then rang her back and said, 'You're my agent. Surely *I* should decide?' 'Well,' she replied, 'if you'd like the experience of being rejected, let's do it.' Sure enough, I sent off ►



"If I could go back, I'd focus on *Timelash* totally – I had so many things I was doing. It turned out to be a bit of a chore."

Illustration: Richard Atkinson

this piece to Eric Saward, and it came back saying, 'No, no, no, no, no,' and the PS at the end was 'But the reason we're saying no is because it's full of Daleks! You can't write about Daleks unless we give you permission. But we quite like the theme and the rest of the story.'"

Glen rewrote *Timelash*, removing the Daleks, and resubmitted it to Eric, who invited the young writer in for a meeting. "I honestly thought he wanted to meet up with me to tell me off face to face," says Glen. "I went into the *Doctor Who* office, and the first thing he said to me was, 'When can you get this done by?' I said, 'I'm sorry, I'm not with you.' He said, 'Your story. When can you get the scripts in by?' Then it kind of twigged that he wanted me to actually write the thing. I said, 'You tell me! I'll just get them in.'

"Part of the BBC rationale back then was that any new writer that came in, they always took you out to lunch," recalls Glen. "This is a bit like talking about Hollywood in the 1930s. There was this Italian restaurant near the BBC obviously frequented by all of these producers..."

So these writer lunches were like informal script meetings?

"Sometimes. After lunch one day, Eric actually took me along to see some *Doctor Who* filming. The room was in total darkness, and I was leaning up against something while I was watching this scene being filmed. Suddenly, all the lights came on, and I looked at what I was half sitting on, which turned out to be the control console of the TARDIS. I was actually there in the TARDIS set itself, without realising!"

Glen says that he wrote *Timelash* "without really any guidance at all. I don't even remember reading it through. Eric called me in for another meeting. He said, 'With the script as it is right now, we could make it, but quite frankly I want to make it more interesting.' He gave me some pointers, and I took it away and sent in my second draft. I heard no more, other than 'Got it – thank you.' The next thing I know, they were making it!"

Glen attended some of the filming, and remembers meeting producer John Nathan-Turner. "It's almost like he was afraid to talk to me," he says, "or 'I'll talk to you through Eric', that kind of old-fashioned way of doing things. Funnily enough, I don't think Colin Baker ever spoke to me either. Having said that, I never actually went up to him. He may not even have known who I was." Guest star Paul Darrow, Karfel Rep's finest ever Richard III, was more forthcoming.

"Yes, Paul Darrow made a bee-line for me. He introduced himself, and was very chatty, which was nice."

"Paul Darrow was cast in an attempt to bring in a 'name'," confessed Pennant Roberts, in a 1987 **DWM** interview. "I spent quite some time watering down Paul's input. He came to me and said, 'Why don't I play it with a hump?' I thought, 'He can't be serious!' But I think he was *completely* serious."

"Paul Darrow's performance has always been a bit of a joke," recalled Colin Baker, some years later. "What was his character called? Maylin Tekker. I wonder how they thought of this crap. Paul decided that he would play the part based on Laurence Olivier playing Richard III playing Maylin Tekker – a notion that wouldn't have occurred to me, I have to say, because it kind of jars."

Some fans argue that Paul Darrow's performance is the best thing about *Timelash*.

"I remember watching *Timelash* on TV, and with about 80% of it I thought

Colin Baker and David Chandler (Herbert) on the Timelash set. Right: Paul Darrow takes on the role of Maylin Tekker.

Peri: menaced by the Morlox.

> **"They said, 'The invaders are going to be puppets, but we can't film what your script says with puppets'."**

'Yep, that's how I wrote it.' Occasionally something would happen and I'd think, 'I didn't write that bit,' particularly that very last scene of the Doctor in the TARDIS with Herbert... To me, that's a very strange scene, and watching it I felt embarrassed. 'People are going to think I wrote that!' Even today, I don't think Eric Saward will admit to writing that scene, or he says he can't remember. Anyway, it wasn't me."

Recalling the serial's original ending, Glen says, "It was much more a kind of invasion scene. When they had to start trimming, they said, 'These invaders are going to be glove puppets, but we can't film what your script says with puppets.' Today, I would just laugh and say, 'How ridiculous.' In the [Target] novelisation, I kept the original ending.

"On the soaps, you are always in contact with the writers of the previous episode and the one after you," he continues, "but that never even occurred to me on *Doctor Who*. I was putting stuff in there that I totally appreciate contradicted what had happened previously. I was so new to writing, these things just didn't occur to me."

Surely that's part of the script editor's job?

Glen laughs, and replies, "Well, I would have hoped so. With Nicola Bryant's character [Peri], I was making her and the Doctor have a lot of friction, which had been smoothed out in previous episodes, so why was this coming up again?"

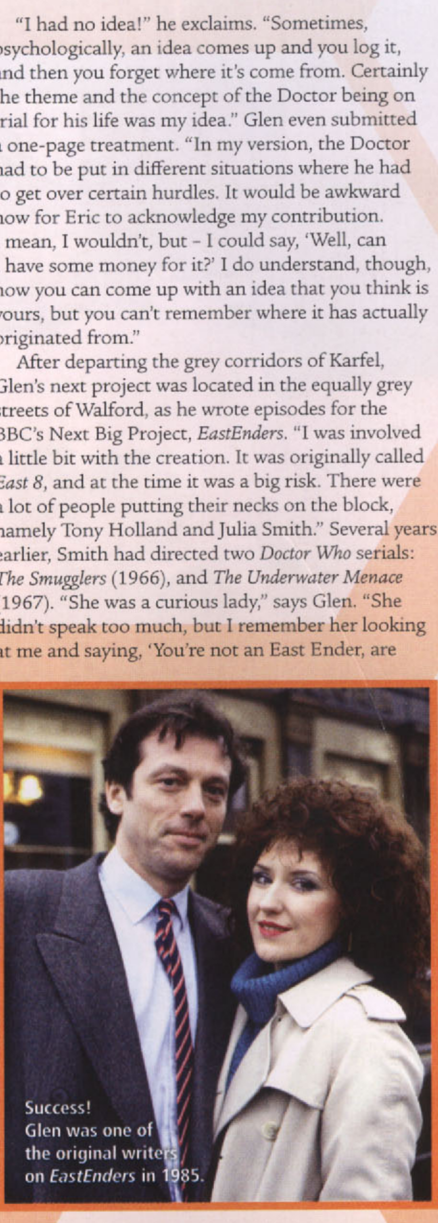
Asked which aspect of *Timelash* he is proudest of, Glen says, "The main thing is that Part Two of my story had the second highest audience rating of the season. [*In fact, with 7.4 million viewers,* Timelash *Part Two had the joint third highest ratings of the season – pedantic Ed*] You can have lots of fans not liking it, but it's not written for fans, it's written for television and entertainment. If more people tuned in for the second half than the first, there must have been something good about the story."

The production team seemed happy with Glen's work, at least until the cameras started rolling. "Eric actually said to me, just before the filming – before Pennant Roberts got his hands on it – 'John would like to know if you want to write another script for next year. Could you come up with an idea?'" recalls Glen. "I came up with an idea that Doctor Who is on trial."

This sounds strangely familiar. **DWM** fills Glen in on the premise of Season Twenty-Three, *The Trial of a Time Lord*.

"I had no idea!" he exclaims. "Sometimes, psychologically, an idea comes up and you log it, and then you forget where it's come from. Certainly the theme and the concept of the Doctor being on trial for his life was my idea." Glen even submitted a one-page treatment. "In my version, the Doctor had to be put in different situations where he had to get over certain hurdles. It would be awkward now for Eric to acknowledge my contribution. I mean, I wouldn't, but – I could say, 'Well, can I have some money for it?' I do understand, though, how you can come up with an idea that you think is yours, but you can't remember where it has actually originated from."

After departing the grey corridors of Karfel, Glen's next project was located in the equally grey streets of Walford, as he wrote episodes for the BBC's Next Big Project, *EastEnders*. "I was involved a little bit with the creation. It was originally called *East 8*, and at the time it was a big risk. There were a lot of people putting their necks on the block, namely Tony Holland and Julia Smith." Several years earlier, Smith had directed two *Doctor Who* serials: *The Smugglers* (1966), and *The Underwater Menace* (1967). "She was a curious lady," says Glen. "She didn't speak too much, but I remember her looking at me and saying, 'You're not an East Ender, are you?' I thought that was a strange thing to say, as you don't have to be anything to be a writer.



Success!
Glen was one of the original writers on *EastEnders* in 1985.

"In some of the early *EastEnders* episodes I did, when Angie [played by Anita Dobson, 1985-88] was going to commit suicide, or pretend to commit suicide, you had this action-packed scene with an ambulance and so on. Writers used to fight for scripts, but no-one could say anything as soon as I said, 'Paramedic!' *EastEnders* was a very interesting experience, especially working with Tony Holland again, who was a man on a mission for writers." It's clear that Holland has been a huge inspiration for Glen. "His reasoning was, yes, produce great television, but the writer should be central. He would say, 'If the writer isn't at all the filming, why am I employing this writer?' If something wasn't working, then they could get the writer in to fix it."

Even on *EastEnders*, Glen feels, "I didn't push myself. In the back of my mind, I was always thinking, 'You can't make a career out of writing for television,' which was a silly thing to think. The other writers on the show would be keeping in touch with the script editor and each other, whereas I was simply coming in, doing my bit, and leaving. Other writers would ring up the script editor and say, 'You haven't given me my next script.' I would never dream of saying that, so no wonder it didn't go anywhere." He pauses to reflect for a moment. "Maybe I should have done."

In the 90s, Glen worked on doomed BBC soap *Eldorado*, another Holland/Smith co-creation. It was executive-produced by *Doctor Who*'s original producer, Verity Lambert, and proved to be one of the few flops of her career. "They spent a lot of money on it," says Glen. "I remember going to the set in Spain – it was so good. I was watching these unknowns – there were no well-known actors in it – fighting for their lives, because they were trying to make it successful.

"But then the first episode came on, and *Coronation Street* did a big number trying to get people to watch it instead of *Eldorado* [*ITV aired a special one-hour edition of* Corrie *against* Eldorado*'s début, to 'strangle it at birth' – Ed*], and there was something wrong technically with the broadcast, like the sound was not quite right... The BBC had done these trailers saying that *Eldorado* was going to be the best thing ever, so of course the press pulled it to pieces. Where else were they going to go with it?

"I was in the room when Julia Smith got the sack," he continues. "We were in the middle of a writers' meeting and she got a call, so she popped out. I could tell she was thinking, 'What is this? I'm busy.' An hour went by, and another writer whispered in my ear, 'I think she's been sacked.' I laughed and thought, 'Don't be ridiculous,' but then someone came in and took her glasses and handbag, and that was it – the end of her career."

Although Glen likes the idea of getting back into writing TV drama, he says he would never again write for a soap or a series, "unless it was self-contained stories. In the old days, it was different, because even though you're part of a team, you were given so much power. Nowadays, it's almost writing by numbers." Within the bigger picture of his career, and despite *Timelash*'s poor reputation, Glen rates his *Doctor Who* experience as one of his more satisfying commissions. "I enjoyed it more than *EastEnders*, *Emmerdale*, *Eldorado*, or *Angels*, because it was *my* story and, to some extent, my characters. I'm proud to be associated with *Doctor Who*, and I'm shocked at the extended interest in me at conventions – a one-story contributor."

Ten years after *Timelash*, while Glen was working on *Emmerdale*, he was invited to take part in a writers' workshop, along with TV heavyweights Tony McHale, Jimmy McGovern... and Russell T Davies, who would one day resurrect *Doctor Who*. "Russell was a nice guy, but I didn't know who he was particularly," says Glen. "He must have known who *I* was, because he was a big fan of *Doctor Who*. But he never mentioned it or talked about it. My only take on that is that he must have hated my episodes! I would really have liked to have talked *Doctor Who* with him, if only I'd known he were a fan." DWM

'Perhaps, nowadays, Ace would be found supporting UK Uncut and tweeting messages about how David Cameron is a grade A, 100 per cent div...'

RICHARD ATKINSON reviews *Ace Adventures*

THE DWM REVIEW

PLUS! A PREVIEW OF UPCOMING RELEASES

THIS ISSUE

REVIEWS

DVD
- Ace Adventures 71

CDs
- Energy of the Daleks 74
- The Emerald Tiger 74
- The Companion Chronicles: The Wanderer 74
- Paradise Towers 75
- Day of the Cockroach 75
- Torchwood: Fallout 75

BOOKS
- The Official Dr Who Fan Club 75

COMING SOON...

DVD
- Death to the Daleks 76

CDs
- The Butcher of Brisbane 77
- Power Play 77
- Torchwood: Mr Invincible 78
- The Companion Chronicles: The Rings of Ikiria 78
- Doctor Who and the Sea-Devils ... 78

Ace Adventures

DVD box set BBC DVD

STARRING Sylvester McCoy (the Seventh Doctor), Sophie Aldred (Ace), Bonnie Langford (Mel)
CONTAINS *Dragonfire* and *The Happiness Patrol*
WRITTEN BY Ian Briggs; Graeme Curry
DIRECTED BY Chris Clough
FIRST BROADCAST 23 November – 7 December 1987; 2-16 November 1988
RRP £30.60

"It would be interesting," supposed Sophie Aldred in **DWM** 445, "to see what Amy Pond thought of Ace."

They'd certainly have a lot to talk about, and compare notes on. Both companions got sucked into the world of *Doctor Who* because of a time warp in their bedroom. Ace was an unsuspecting pawn in Fenric's campaign to get the Doctor to make his move in a game of inter-dimensional chess; Amy was manipulated by the Silence, so they could create a Time Lord of their own to hide under a lake and assassinate the Doctor. In short: Ace lives on, and she's thoroughly deserving of her own box set.

Circumstance, however, has sold her a little short. There aren't a great many (or indeed, many great) 'Ace Adventures' left to issue on DVD. So here, along with the logical inclusion of her début story, *Dragonfire*, we're also somewhat randomly given *The Happiness Patrol*. Neither is considered the best of their respective seasons… *Dragonfire* did top this magazine's Season Survey in 1988, but in 2009 **DWM**'s Time Team declared that they'd never seen anything worse. But I'm sure it makes sense to bracket together poorer stories and sell them on at a discount, while the stronger stories sell on their own merits. 'Not just *Time Flight*! But also *Arc of Infinity*!', 'Not just *The Time Monster*! But also *Underworld* and *The Horns of Nimon*!'

If you squint there is a journey here for young Ace. In one of her very first scenes,

BBC DVD
DOCTOR WHO
ACE ADVENTURES

she's to be found up-ending a milkshake onto an aggrieved shopper. But what goes around, comes around, and in *The Happiness Patrol* she's left, cowering under a chute, about to be drowned in lethal strawberry-flavoured goo. That's the best we can do, I'm afraid; all of the other seven stories featuring Ace say far more about her, ►

PICK OF THE MONTH!

NITRO-9
POLICE PUBLIC CALL BOX
ACE

Illustration: Ben Willsher

◄ or at the very least give her more to do. But we're just going to have to work with what we've got.

Dragonfire, at least, is eager to tell us all we need to know about Ace. She's smart: her very first line establishes that she has a good level of numeracy, and later we discover that she was studying for a Chemistry A-level at the tender age of 16. She's resourceful: she has a wardrobe full of homemade bombs, and she never leaves home without a flask of coffee and a rope ladder. She's likeable, despite being the sort of person who can't meet someone without instantly devising a nickname for them – 'Professor', 'Doughnut', 'Bilgebag'. (Jumping ahead, she eventually settles on 'Pimplehead' for the Kandy Man in *The Happiness Patrol*… and I'm saddened that she never got a proper face-off with Davros in the intervening story, as I'd love to know what she would have called him.) Ace is given some strange things to say. There's a great deal of circumlocution in her antagonistic exchanges with returning rogue Sabalom Glitz. "I know what unimpeachable means, birdbath," she tells him, "but what makes you so certain that this map's pedigree is twenty-four carat?" It's like it's in code.

Regardless, the Doctor and Glitz take said map and set off in search of dragons and treasure… but it turns out they've been hoodwinked into doing someone else's dirty work.

The dedicated team that created the wonderful *Sarah Jane Adventures* might bristle at this but Kane is, perhaps, a good enough villain for children's television. It's very clear what his motivation is. His only distraction is indulging in some casual sadism. He has a body temperature of minus 193 Celsius, which manifests itself in his bad guy gimmick – squeezing the heads of his hapless victims between his frosty palms and freezing them to death! Oh, and he has a weakness: turn up the heating and his face falls off. It's all very easy to understand.

Sadly, Kane isn't much good at plotting. His plan simply doesn't hang together. It seems a little off-kilter that someone so driven and single-minded, has spent the last 3000 years as CEO of a freezer centre. Or, I don't know, maybe he started off his career at the bottom of the ladder – making sure that the fish fingers and Vienettas were always in stock – and worked his way up from there.

The Doctor, of course, finds the treasure that Kane's been searching for all this time in the space of an afternoon. Presumably, Kane has been hanging around desperate to find the Dragonfire because it's the means of destroying his enemies… but you would've thought after a couple of centuries, he'd have stuck the chest freezer – that he uses to stop himself getting a sweat on – onto a spaceship and sailed off in search of Plan B. Villains should always have a Plan B. Especially when Plan A entails hanging around for your own personal ice age, rigging a game of cards and crossing your frozen fingers.

But Kane isn't the only one with a strange sense of priorities. His people, who exiled him to Ice World for unspeakable crimes, have a fairly shonky justice system. One can only assume that the Proamon high court was having a cruel laugh at Kane's expense; that they imagined him hanging around for millennia knowing salvation was almost in his grasp. But never mind that. If you can't get over losing your girlfriend after 3000 years, then you're probably in need of some counselling. Perhaps there should have been less exiling and more anger management workshops.

It's a little difficult to accept Kane as a sly old romantic, or even a ruthless womaniser. He's such a cold fish. A couple of times on the DVD extras, we have our attention drawn to the line where Kane says he had "former feelings" for his hard-bitten henchwoman Belazs (the raucously grand Patricia Quinn). It is perhaps implicit that he's spent the centuries working out his issues on a series of desperate 16-year-olds. But again, in the way Edward Peel plays Kane, he feels like a monster that abducts children rather than a lovelorn sex pest. Writer Ian Briggs says that Kane is drawn to lonely people who have no home, but it seems nonsensical to suggest that this one-dimensional character is motivated by empathy.

Similarly, Glitz is no longer the smooth confidence trickster invented by scriptwriting legend Robert Holmes. Here he's a Dick Dastardly-type, a bumbling villain who nonetheless wins our affection. He sold his crew into slavery, but when Kane turns them into zombies and sends them after Glitz, it's not a moment of horror or retribution. It's more like *Scooby-Doo*: "Zoiks! What scrape have you got us into now?!"

Does Mel leave to keep Glitz out of trouble – or quite the reverse?

Kane pinches Belazs' bottom.

'The way Edward Peel plays Kane makes him seem more like a monster that abducts children than a lovelorn sex pest…'

"He's alright, underneath," says Mel wistfully. People who have somehow come to think of the 1987 season as a series of kitchen sink dramas, have speculated that Mel just fancies a bit of rough. But when Mel departs to make way for Ace, it's not really inconsistent with the whole scenario that the sensible, bossy girl is going off with the loveable swindler to keep him out of trouble.

Dragonfire fulfils the brief that script editor Andrew Cartmel was given by BBC executives to make *Doctor Who* for children. I think most of us can enjoy it on that level. It has a cool monster! Spaceships! Gross-out special effects! 2-for-1 on Findus Crispy Pancakes!

Its attempts to be philosophical, meanwhile, are hopeless. (Does Belazs really have to suffer forever for a stupid mistake she made when she was 16?) Over the years, as we've lived with *Dragonfire*, and had time to consider it and reconsider it, it hasn't sat very comfortably with what many of us want *Doctor Who* to be. It simply doesn't show the same promise of something more intriguing and satisfying, shown by preceding McCoy stories *Delta and the Bannermen* and *Paradise Towers*.

In **DWM** 438 I suggested that *The Happiness Patrol* was almost like a more successful second take on the story told by *Paradise Towers*. (Albeit one made with much less money. One can truly believe that *Paradise Towers*' pools and lifts and squares are very much a real place. John Asbridge's sets for *The Happiness Patrol* are equally atmospheric – especially the bubbling cauldrons and clanking gears of the Kandy Kitchen – but sadly do nothing to disguise the TV studio beyond.) It's a complicated confection, and whether it works or not is a matter of taste.

Helen A, leader of the planet Terra Alpha, wants her people to be happy. Hm. Fair enough… But if they're not happy, she has them shot! Whoah! Bit drastic. It's such a fantastical and improbable situation, all we can really be sure of is that she genuinely believes that if her people aspired to the same specific principles as her, they'd be better off… and since Sheila Hancock is doing an impersonation of former Prime Minister Margaret Thatcher, with her own Dennis and her own miners' strike, we're very clearly meant to be looking beyond the flat sets and polyester wigs. Just as the Killjoys on Terra Alpha are disenfranchised by Helen A's personal worldview, some people in Britain were excluded under Thatcher. If you watch the story with the production subtitles switched on, you'll have your attention drawn to all the elements that were inspired by

The Kandy Man: only a sweetie in the most literal sense.

her time in power. You can pick your own examples, but I feel it could be saying that Maggie's championing of the nuclear family was just as facile as prescribing a superficial form of happiness; that when she said children shouldn't be taught that they have "an inalienable right to be gay" it was as ridiculous as saying they shouldn't be allowed to be sad.

One DVD viewer whose question was selected on Twitter and posed on the DVD commentary, wonders if *The Happiness Patrol*'s political pretensions are equally relevant today. Writer Graeme Curry says that he feels a lot of his dialogue resonates with soundbites issued by the current government. On the whole, however – perhaps as a result of years playing down any license fee-funded attacks on Mrs T! – Curry thinks any satirical content isn't as specific as all that. That his narrative merely drew upon dictatorial regimes of the 80s as inspiration. But if he's not making a point, is it satirical at all? Isn't it then just a list of references?

You can take the story at face value, of course, but if you do it's hard to get a firm grip on exactly where Helen A Is coming from. What's she trying to do exactly? Is she making people miserable, by forcing them to be happy, so she can knock them off and control population growth? Is the enforced gaiety a cover, to disguise the exploitation of factory workers, or the treatment of Terra Alpha's indigenous population?

It may be a little too contrived to suggest that in contrast to *Dragonfire*, this story works for adults wise to its subtext, but fails to entertain children. Although, Helen A's psychotic killing spree only serves a general abstract goal; she doesn't seem to have any grand plan other than to stay in power. And while the characters are better, there is perhaps something embarrassing about these camp women in their ridiculous outfits. Now, I can see that the resentful Priscilla P is both funny and chilling at the same time, but when I was young I couldn't divorce Rachel Bell from the character she played on a popular BBC1 sitcom, where she was famous for asking people if they had any 'sexual problems'. And then, of course, there's Bertie Bassett. *The Happiness Patrol* doesn't have a cool monster, it has a deeply silly one. Unless you understood how clever they were being, it just didn't work.

That's a shame, because if you can get past the attention-grabbing costume, the Kandy Man is strange and fascinating. He's a hard-boiled killer, trying to perfect a recipe so delicious and sickly sweet that anyone who tries it will die of some kind of pleasure overload. Again, it's for symbolic rather than narrative reasons that he's *literally* made out of sweets – the candy bar that bites back. Otherwise, it's not terribly practical: there can be few other monsters that are defeated by a sticky floor.

That particular exchange with the Doctor, however, is where the Kandy Man really comes to life – his aniseed-encrusted head wobbling madly as he reflects on the art of execution. It's also a good moment for Sylvester McCoy: he engages the psychotic allsort in banter as he tries to work out how he's going to thwart Helen A. "I'm not going to tell you," replies the Kandy Man tartly. Well, not unless the Doctor sticks him to the floor with fizzy pop.

I certainly believe in the Kandy Man more than the pair of snipers who come to the realisation that they're in the wrong line of work after a few seconds of homespun philosophy. Frankly, to suggest that someone who uses a gun has never seriously considered how it, like, kills people, is about as far away from profound as you can get. Still, that's only a fleeting moment. Much better is the downfall of Helen A, a moment of genuine pathos when her façade finally crumbles and she is left in a crumpled heap on the street, weeping over her pet rat.

It's true that this touching moment would have made a better conclusion to the story… but for the purposes of this box set, it's fitting that Ace and the Doctor get one of their regular codas, where Ace frets about whether they've 'done good'. So many of Ace's Adventures focus on her fear and anger – fighting racism, hating her mother, getting spooked by clowns – that at least *The Happiness Patrol* characterises her antipathy towards a saccharin-sweet society as something positive.

DVD Extras

This set contains another instalment of *The Doctor's Strange Love* series – a title presumably inspired by Stanley Kubrick's 1964 movie *Dr Strangelove* – where three fans discuss their reactions to *Dragonfire*. Joe Lidster seems unaware of the irony when he observes that the story slips in references to films, without having anything to do with them. It is, however, the best in the series so far with both Joe and comedian Josie Long effusive in their praise for Ace. Josie would have been between five and seven years old when Ace was on television, and seems quite taken aback when she realises how the character was a formative influence. Given all the speculation over the years about what happened to Ace after *Survival*, I quite like the idea that she's followed a similar path to Josie and is now to be found supporting UK Uncut and tweeting messages about how David Cameron is a grade A, 100 per cent div. Sadly, the gang don't move onto *The Happiness Patrol*. I'm sure they'd have had plenty to say about Thatcher.

Instead, there's the beautifully crafted *When Worlds Collide* which takes a very thorough look at politics in *Doctor Who*. It reaches the conclusion that while the series often had a political message, the Doctor himself isn't a particularly political figure, with footage of writer Gareth Roberts and Andrew Cartmel cut together, agreeing with each other. That's not something you'll see very often.

The two 'Making Of' features cover all the bases with some very candid interviews. Sophie is very entertaining describing the casting process for Ace on *Fire and Ice*, giving us her impression of producer John Nathan-Turner – inhaling on an imaginary, ever-present cigarette and drawling, "Well, we're up for it if you are." Although Sylvester McCoy isn't really involved (there's some archive footage to fill in the gaps), Sophie's reminiscences frame some nice behind-the-scenes footage of him on *Happiness Will Prevail*.

For those of you who just can't get enough, there are also many cut scenes from *The Happiness Patrol* which are worth watching, and a couple from *Dragonfire* that aren't. The isolated score, showcasing Dominic Glynn's memorable music for the two serials, can also be used to present some of the old material in a new light. If you watch scenes such as when the Doctor and Mel meet Glitz, or when the Doctor runs into Trevor Sigma, the tinkly muzak that runs subtly in the background of those scenes blares out at full volume devoid of dialogue and sound effects. The music combined with the animated performance of those involved, has a wonderfully comic effect. It almost feels that they should have melodramatic silent movie captions popping up between shots.

The only other major feature is a special effects tutorial from Danny Hargreaves, the man who arranges all the bangs and flashes on today's *Doctor Who*. He looks back fondly at the effects of yesteryear, noting how some techniques are much the same and tutting gently at the ferocity of some of his predecessors' more over-enthusiastic explosions. This one could probably have found a home on any number of stories, but perhaps given her fondness for blowing things up, the Ace box set is a good choice. **RICHARD ATKINSON**

Energy of the Daleks

AUDIO DRAMA Big Finish

WRITTEN BY Nicholas Briggs
STARRING Tom Baker (the Fourth Doctor) and Louise Jameson (Leela)
ALSO STARRING Alex Lowe (Damien Stephens/Robomen), Mark Benton (Jack Coulson), Caroline Keiff (Lydia Harding), Dan Starkey (Kevin Winston/Robomen), John Dorney (Robomen) and Nicholas Briggs (the Daleks)
RRP £10.99 (CD), £8.99 (download)

London, 2025. The GlobeSphere Corporation has promised to end the energy crisis that has condemned millions to 'energy poverty'. The charismatic CEO Damien Stephens is a hero to many. But to Jack Coulson and his protestors, Stephens is a sell-out, abandoning the promise of energy equality for the profit of big business. As GlobeSphere's emotionless security staff break up the protests, the Doctor and Leela break into the company's headquarters in Trafalgar Square to discover that the Doctor's oldest enemies are at work once again.

Energy of the Daleks takes its title and many of its themes from the 1966 TV adventure *The Power of the Daleks*, another story where a small number of Daleks manipulated humankind for their own ends. The energy crisis that writer Nicholas Briggs postulates is all too plausible in our world of apocalyptic headlines, and it's entirely fitting that the Daleks, the ultimate power-hungry monsters, should be present to capitalise on humanity's misery. Nevertheless, in *Energy of the Daleks* they are kept largely in the shadows, making their presence felt rather than seen, much as it was in *Power*.

DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
TOM BAKER AND LOUISE JAMESON IN
ENERGY OF THE DALEKS
BY NICHOLAS BRIGGS
FEATURING MARK BENTON WITH NICHOLAS BRIGGS AS THE DALEKS
THE AUDIO ADVENTURES OF DOCTOR WHO
FULL CAST AUDIO DRAMA

This is probably wise given *Energy of the Daleks* is a single-disc play. It stops the Daleks from overbalancing the story, and allows the Doctor and Leela time to explore this near-future nightmare, and to get to know Coulson, the principled ex-partner to Stephens. Even so, once the Daleks do appear, the play becomes a breathless runaround, hurtling towards its climax without making many concessions to the audience. Even the moral – that you shouldn't take short cuts to a better future – is amusingly, immediately undermined by the Doctor waving his sonic screwdriver to sort out the mess.

But then, the Doctor is in an oddly flippant mood throughout. After going to great lengths in earlier audios to try to recapture the authentic Fourth Doctor voice, here Tom Baker is in full *Dimensions in Time* mode – everyone is a dear old thing, and his joyful "Bye bye Daleks!" couldn't be further from Hinchcliffe-era introspection. Not that this is necessarily a bad thing, but it's an odd break with the tone that these plays have previously been striving for. The ever-impressive Louise Jameson takes the opportunity to give us the rather more relaxed Leela from Season 15, her hilarious attempts at twenty-first-century fashion including tottering high heels, and it's down to Mark Benton as Coulson to add some gravitas in a slightly thankless expository role.

Energy of the Daleks lives up to its title to give us the most fast-paced and flat-out fun Fourth Doctor audio drama so far. But then, perhaps it's a last, welcome moment of light relief given we know who is waiting for the Doctor and Leela in their next adventure... **MATT MICHAEL**

The Emerald Tiger

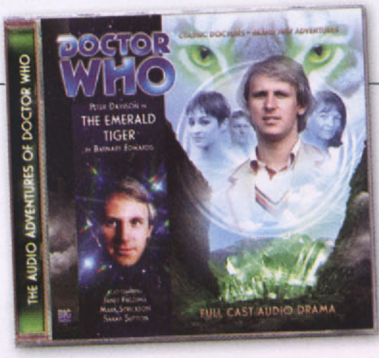
AUDIO DRAMA Big Finish

WRITTEN BY Barnaby Edwards
STARRING Peter Davison (the Fifth Doctor), Janet Fielding (Tegan), Mark Strickson (Turlough) and Sarah Sutton (Nyssa)
ALSO STARRING Cherie Lunghi (Lady Adela), Sam Dastor (Professor Narayan), Vincent Ebrahim (Shardul Khan), Neil Stacy (Major Haggard), Vineeta Rishi (Dawon), Gwilym Lee (Djahn/Lord Edgar) and Trevor Cooper (Colonel Creighton/Kimball)
RRP £14.99 (CD), £12.99 (download)

This is the story of the Emerald Tiger – a mysterious force residing in a hidden valley – and how it affects the lives of two families, one Indian and one British, against a backdrop of the final years of the Raj. It all begins innocuously enough, with the Doctor and Tegan keen to watch a cricket match. But when Nyssa is bitten by an apparently rabid man and Turlough comes face to whisker with a talking tiger, events take a very evident turn into the bizarre.

Writer Barnaby Edwards has made sure that *The Emerald Tiger* very much feels like it could fit snugly into Season 20. It has a science-fantasy plot combined with action-adventure storytelling. This play mines literary sources to create a very specific mood. Influences come from the Anglo-Indian literature of Kipling and especially Saki – who more than once wrote about talking beasts, well-spoken but lethal – mixed with the pulp adventures of Edgar Rice Burroughs and H Rider Haggard (who even gives his name to one of the characters).

The result is a uniquely enticing cocktail of complementary flavours, exotic without being fizzy and insubstantial.


DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
PETER DAVISON IN
THE EMERALD TIGER
BY BARNABY EDWARDS
ALSO STARRING JANET FIELDING MARK STRICKSON SARAH SUTTON
THE AUDIO ADVENTURES OF DOCTOR WHO
FULL CAST AUDIO DRAMA

Because the play has so much going on, for once there's plenty for all four regulars to do – and even the guest characters are rather better developed than usual. Davison riffs off his other 1980s TV role, Campion, driving classic cars and mixing with the upper classes, before throwing himself headlong into the adventure as he leaps from moving vehicles and plunges into swirling waters like the hero he is. On board the train, Tegan and Turlough face off to mysterious widow Lady Adela, and total cad Major Haggard – a couple of excellent guest appearances by Cherie Lunghi and Neil Stacy. And although Nyssa is again lumbered with a terminal disease, Sarah Sutton is playing the character with more experience and maturity than in *Terminus*, and with far more bite.

The final episode sees all the characters arriving in the hidden valley of the Emerald Tiger, where families once torn apart are reunited, and the truth is revealed. Although the twist in the tail is a bit more mundane than the play deserved, it contains a couple of irresistible images, including the sight of one of our heroes atop an elephant. It crystallises the theme of synthesis – the alchemy of things merging into a whole that's greater than the sum of its parts. That's a perfect synthesis of this play – one that brings together its many sources to create an audio that's utterly beguiling. This is a brilliant beginning to the latest mini-series of Fifth Doctor audios, and a genuine jewel to be cherished. **MATT MICHAEL**

> **'*The Emerald Tiger* is a uniquely exciting cocktail of complementary flavours...'**

The Wanderer

AUDIO READING Big Finish

WRITTEN BY Richard Dinnick
PERFORMED BY William Russell and Tim Chipping
FEATURING The First Doctor, Ian, Barbara and Susan
RRP £8.99 (CD), £7.99 (download)

When the original TARDIS crew lands in Russia at the end of the 1800s, 1960s abductees Ian and Barbara are pleased that they seem to be landing closer to their own time and place. But home quickly seems even less attainable than ever when a shooting star heralds the outbreak of a mysterious illness that affects the Doctor and Susan. With the designated driver out of action, Ian has to enlist the help of a wandering healer who is more than he first appears.

Picking up on the TARDIS' early habit (and one recently rediscovered!) of landing just in time for a meeting with a major historical figure, writer Richard Dinnick makes the most of the two-handed structure of the *Companion Chronicles* to pair William Russell's rationalist Ian with the mystic Grigory, who believes he has god-given powers. Both are wanderers, but while Grigory has consciously adopted this life, Ian longs for home: for a quiet pint in front of the cricket. However, at least he has Barbara to share his hopes and fears with – and as with other First Doctor *Companion Chronicles*, their understated romance forms the emotional heart of this adventure.

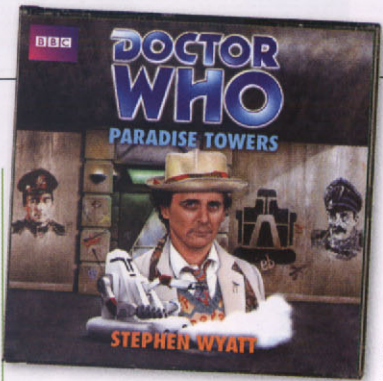
DOCTOR WHO
CLASSIC DOCTORS – BRAND NEW ADVENTURES
WILLIAM RUSSELL NARRATES
THE WANDERER
BY RICHARD DINNICK
WITH TIM CHIPPING AS GRIGORY
THE AUDIO ADVENTURES OF DOCTOR WHO
THE COMPANION CHRONICLES

Likewise, Dinnick plays with the First Doctor's reluctance to get involved in history, neatly upturning it to present an alien threat to the future – one that's cleverly incorporated into established events, whilst giving a scintillating forecast of the shape of things to come.

As Ian, William Russell brings a maturity and gravitas to the reading while managing to genuinely recapture the voice of a character he played almost half a century ago. These plays offer a real opportunity for the audience to reconnect with the roots of the series, and it's always a pleasure to hear Russell and Carole Ann Ford return. Tim Chipping is excellent as the second voice, playing Grigory's mood swings with a real intensity.

Marvellously evocative of the earliest years of *Doctor Who*, *The Wanderer* plays with the conventions of this era to present us with a new and compulsive take on the historical stories. As such, it's another in a long tradition of excellent First Doctor *Companion Chronicles*. **MATT MICHAEL**

Paradise Towers



AUDIO DRAMA AudioGO

WRITTEN BY Stephen Wyatt
FEATURING The Seventh Doctor and Mel
READ BY Bonnie Langford
RRP £13.25

The 1987 TV version of *Paradise Towers* offered a lot to admire. The dystopian high-rise, large enough to contain streets and squares – was brilliantly realised. The script – a sharp satire on stifling bureaucracy, bristled with a bleak, black humour and the cast – an enviable collection of British TV's finest.

Bonnie Langford's reading of Stephen Wyatt's novelisation of his own script acts as a welcome reminder of these qualities. Wyatt appears more than happy with the original story's production. Other than making Paradise Towers even more derelict and rubbish-strewn, he changes little. Langford, however, is a revelation. Her squeaky, over-eager characterisation of companion Mel has never been widely popular, and on screen in this story, amongst richer characterisations, she seemed more wildly out of place than usual. It's hard to reconcile that this is the same actress. Mel's lines are delivered straight, minus all hints of any previous sugariness. On the other hand, other characterisations are performed with the appropriate gusto. Langford either has a very good memory or she has done some private revision, so good are some of her interpretations. The only misfire is her version of Sylvester McCoy's Seventh Doctor. McCoy's Scottish heritage has tripped up readers before, but no accent at all would be better than one that sounds neither like the Doctor nor the actor.

Overall though, and in Kang street speak, this is an ice-hot release, and ably fleshed out by excellent sound effects. A story definitely worth revisiting. **VANESSA BISHOP**

Day of the Cockroach

AUDIO DRAMA AudioGO

WRITTEN BY Steve Lyons
FEATURING The Eleventh Doctor, Amy and Rory
READ BY Arthur Darvill
RRP £10.20 (CD)

Steve Lyons has an attention-grabbing premise for his story – it's 1982 and Britain has been destroyed by nuclear war. When the TARDIS arrives in a pitch-black tunnel, the Doctor discovers they are in an underground nuclear bunker occupied by a handful of Government officials and a small army led by the aggressive Colonel Bowe. The bunker, however, isn't as secure as its occupants think, and it's soon under attack by giant sentient cockroaches, who view its trapped humans as food.

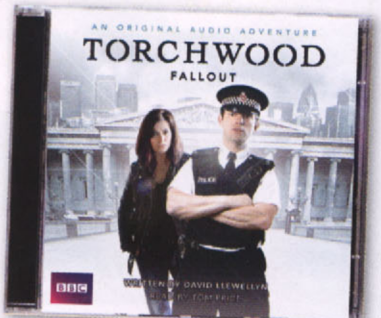
Lyons' story acts both as a history lesson and a reminder of nuclear fears of the time. Amy Pond wasn't even born in the early 80s, but her thoughts about the anxieties her parents must have felt during this period will strike a chord with anyone who lived through it. The Doctor's pessimism is particularly shocking. Remember the way the Ninth Doctor praised the human spirit in *The End of the World*? Lyons has his Doctor remark that it's a miracle the human race ever made it through the 1980s at all.

Reader Arthur Darvill has perfected a good ear for Eleventh Doctor Matt Smith's way of speaking, and has good fun with the gruff and shouty Colonel Bowe, a good foil for the Doctor, who arguably gets dispatched a little too soon.

BBC
DOCTOR WHO
DAY OF THE COCKROACH

Day of the Cockroach offers both intrigue and atmosphere. It offers the kind of 'bump in the night' scary story that all fans secretly enjoy. Atmospheric music and simple sound effects add to the drama. The setting allows for little more than the echo of footsteps along the bunker's endless white brick tunnels. The cold, sterile sound, however, does much to convey a sense of scale and crushing isolation. **VANESSA BISHOP**

Torchwood: Fallout



AUDIO DRAMA AudioGO

WRITTEN BY David Llewellyn
FEATURING Gwen Cooper and Andy Davidson
READ BY Tom Price
RRP £10.20 (CD)

David Llewellyn's post-*Miracle Day* story focuses on *Torchwood* semi-regular, police Sergeant Andy Davidson. With Gwen Cooper apparently settled in America, and no clue as to Captain Jack's whereabouts, Andy finds himself working on Torchwood's behalf when an investigation into a shooting leads to the discovery of an egg-like alien capsule that contains a virus capable of wiping out Earth's population.

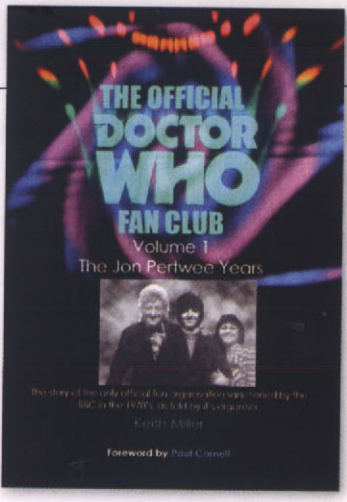
Andy, however, isn't the only one with concerns for the egg. Flying over from Russia is Secret Agent Pavel, who recognises the capsule for what it is, but whose own efforts to secure it are being sabotaged at every turn.

Llewellyn leaves us in no doubt over the current state of Torchwood – it's all but defunct. He also gives us an insight into how it was viewed by similar organisations around the world. Pavel talks about them with barely concealed disdain, considering them a bunch of mavericks whose abandonment of Cardiff's rift in time and space is typical of their lack of responsibility and almost amateur attitude.

Fallout moves along at a brisk pace, with a story that starts in Cardiff and ends in an exciting climax in the British Museum. A Torchwood investigation led by Sergeant Andy may sound a bit 'B Team', but as they dodge an alien presence on their tail, the group of Sergeant Andy, Pavel and Yasmin – a Pakistani girl in her late teens – make interesting company. Pavel is particularly engaging. Despite working for Russia's Committee for Extraterrestrial Research, he burns with jealousy over his brother's easily made millions – a chink in his armour that's deliciously exploited in the story's finale.

Reader Tom Price enjoys his character Sergeant Andy's time in the limelight. As in the television episodes, Andy would rather Torchwood and all its outer space stuff just didn't exist, which might make him the world's first deliberately ignorant hero.

Fallout's power comes from the idea of an alien attack that doesn't have Torchwood there to stop it. It succeeds rather well, but also feels like a last hurrah. *Torchwood* audios without Torchwood actually in them surely have a limited future. **VANESSA BISHOP**



The Official Doctor Who Fan Club

BOOK *www.odwfc.com*

WRITTEN BY Keith Miller
RRP £16.99

Nowadays, fans of *Doctor Who* are constantly being told they don't know how lucky they are to live in a world where *Doctor Who* is rarely off our screens. Those of us of a certain age are forever banging on about Target Books, 18th generation Australian VHS copies and *Doctor Who Weekly*. But what was it like before all of that? How did organised fandom get started?

In January 1972, Keith Miller was 13 years old and desperate to get involved with the TV programme he loved so much. He'd written to the BBC asking about a fan club and, to his surprise, found himself being offered the role of club secretary. The book reprints Keith's correspondence from Sarah Newman, secretary to Barry Letts, along with every edition of the Fan Club newsletter printed until the end of Jon Pertwee's era.

Sarah Newman clearly must have some stories to tell. Her letters tread a fine line of having to encourage and also discipline Miller at times. Not to mention dealing with the programme and its temperamental star. Mr Pertwee isn't keen on Keith initially, and goes out of his way to try to stop the fan club covering the previous Doctors in too much depth.

The book is a compelling read, seeing the fan voice develop into the patterns that many of us are so familiar with from online forums today. Story reviews start off short and overwhelmingly positive, then gradually take up more room and begin to be overly critical. There's even the beginning of fandom in-fighting.

This is more than just a dry history of fandom. The book follows Keith as he grows up and offers fascinating glimpses into his personal life. His observations are what make this book, especially the memorable description of his embarrassment at his mother's drunken flirting with Barry Letts during one trip to Television Centre.

I can't recommend this book highly enough to anyone interested in the larger world of *Doctor Who*. **MICHAEL CREGAN**

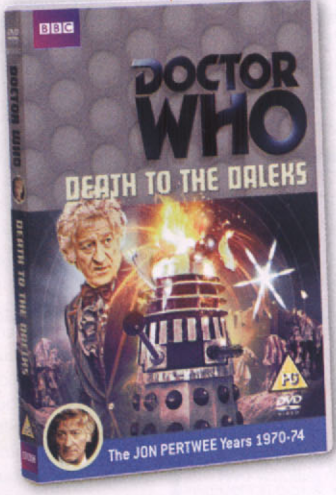
Death to the Daleks

DVD BBC DVD
STARRING Jon Pertwee (the Third Doctor), Elisabeth Sladen (Sarah Jane Smith)
WRITTEN BY Terry Nation
DIRECTED BY Michael Briant
FIRST BROADCAST 23 February – 16 March 1974
RRP £20.42

RELEASED 18 JUNE

The long-awaited DVD release of what was the first story to be issued as a 'budget' VHS back in 1987 serves as a reminder of how much time has passed since us older fans piled into Woolworth's with £9.99 to pick up that joyously-priced tape. Back then, the story itself was a mere 13 years old, and all the regular cast and crew were still with us. Today, the story has aged to the point where it will shortly enter its fifth decade of existence, and we've lost both leading actors, as well as the writer and producer. This is something which is inevitably reflected in the supporting material for the story, the vast majority of which is produced fresh for these discs. Indeed, there's a rather tragic coincidence there: "The day we filmed our interviews was sadly also the day that Elisabeth Sladen passed away..." reveals documentary producer Chris Chapman.

On a brighter note, however, many of the lesser-known names among the cast and crew are still with us – and able to contribute both to Chapman's documentary, *Beneath the City of the Exxilons*, and to John Kelly's excellent commentary track. "It can be very hard to track people down," Kelly reveals, "but fortunately what makes my job much easier is that people like Richard Bignell – and also Toby Hadoke, who moderates a lot of my commentaries – are very keen to locate people for me. At the very least, they can often give me a good lead. I like to get hold of unfamiliar interviewees, who can offer something new to the audience – someone who can give a different point of view. And sometimes, the contributions from what you might call the 'lower' roles, are just as interesting, if not more so. Certainly their opinions are just as valid as those of the leading actors. I think that the *Death to the Daleks* commentary ranks up among the best that we've done – it's got a lot of information, people had a good time, and it was very lively. You can't really ask for much more than that..."



"We were able to enlist director Michael Briant, actor Julian Fox, costume designer L Rowland Warne and AFM Richard Leyland as sterling interviewees," says Chapman, "but the real thrill for me was getting in touch with the actor behind the story's most unusual character. I think Bellal is a remarkable character, so I was very keen to get actor Arnold Yarrow on board. Arnold is now in his early 90s and couldn't make it down to London, but I wasn't taking no for an answer, so the mountain went to Mohammed and we turned up in Arnold's living room! He was charming, and sharp as a tack, so I'm delighted we went the extra mile to get him on screen and show fans of the story what Bellal really looks like."

Something even rarer than a sighting of Arnold's face is some remarkable, recently discovered behind-the-scenes footage from the 1965 movie *Dr Who and the Daleks* – making an appearance on this disc because this is the last available Dalek story to be released on DVD.

"I was astonished when I saw this footage," admits interviewee and Dalek movie connoisseur Marcus Hearn. "I first saw the Dalek movies when I was a kid in the 1970s, when they were the only 1960s *Doctor Who* you had any chance of seeing. When you get to your teenage years you realise how naïve they were, and that can be a bit embarrassing for a fan – but now I'm older, I love them once again! This footage is a remarkable find, not only because material of this type is so rare from this era of *Doctor Who*, but because anything that shows the great Peter Cushing at work is priceless."

"I must be honest," Chapman concludes wryly, "and say that I've never been a huge fan of *Death to the Daleks*. However, I think it's important to promote the idea that every *Doctor Who* story has its strong points, and with this in mind, I was delighted to hear that voice-of-the-Daleks himself, Nicholas Briggs, is a *huge* fan of the story. Nick was delighted to take part in our documentary, and the scale of his devotion to the story was a joy to behold. Indeed, I actually emerged from production with a newfound respect for *Death to the Daleks*! I think it's a case of Nick Briggs being infectious. In a nice way, of course..."
DAVID DARLINGTON

BUY IT BECAUSE: It shows the Daleks at their inventive best.

"Death to the Doctor!"

WHAT'S IT ABOUT?

The TARDIS is powerless, and stranded on a fog-shrouded alien planet. Here, the Doctor must defeat the Daleks – and save the galaxy from a terrible plague...

EXTRA FEATURES

- Commentary with actors Julian Fox, Dalek operator Cy Town, director Michael E Briant, AFM Richard Leyland, costume designer L Rowland Warne and special sounds maestro Dick Mills. Moderated by Toby Hadoke
- *Beneath the City of the Exxilons* – the making of the story, with actors Arnold Yarrow and Julian Fox, Michael E Briant, Richard Leyland, L Rowland Warne and Dalek voice artist Nicholas Briggs
- Studio recording footage
- *On the Set of Dr Who and the Daleks*
- *Doctor Who Stories – Dalek Men* John Scott Martin and Nicholas Evans
- Isolated Music and Photo Gallery
- Subtitles & subtitle production notes
- PDF *Radio Times* listings
- Easter Egg
- Coming Soon – *The Krotons*

ARNOLD YARROW
Bellal

Studio recording.

On the Set of *Dr Who and the Daleks*.

THE TIME-SPACE VISUALISER

Your handy guide to the *Doctor Who* DVDs, CDs, books and magazines available soon...

ALL RELEASE DATES ARE SUBJECT TO CHANGE, AND ALL PRICES ARE RRP.

JUNE

THURSDAY 7

CD - TALKING BOOK

■ ***The Sea-Devils*** by Malcolm Hulke [Third Doctor and Jo. Read by Geoffrey Beevers] AudioGO £13.25 See page 78

CD - AUDIO READING

■ ***Torchwood: Mr Invincible*** by Joseph Lidster AudioGO £10.20 See page 78

MONDAY 18

DVD

■ ***Death to the Daleks*** by Terry Nation [Third Doctor and Sarah] BBC DVD £20.42 See above

THURSDAY 28

MAGAZINE

■ **DWM 449** Panini £4.50

SATURDAY 30

CD - AUDIO DRAMA

■ ***The Oseidon Adventure*** by Alan Barnes [Fourth Doctor and Leela] Big Finish £10.99

■ ***The Butcher of Brisbane*** by Marc Platt [Fifth Doctor, Tegan, Nyssa, Turlough] Big Finish £14.99 See page 77

■ ***The Lost Stories: Power Play*** by Gary Hopkins [Sixth Doctor, Peri and Victoria] Big Finish £14.99 See page 77

CD - AUDIO READING

■ ***The Companion Chronicles: The Rings of Ikiria*** by Richard Dinnick [Third Doctor, The Brigadier, Mike Yates] Big Finish £8.99 See page 78

JULY

MONDAY 2

DVD

■ ***The Krotons*** by Robert Holmes [Second Doctor, Jamie and Zoe] BBC DVD £20.42

THURSDAY 5

BOOK - HARDBACK NOVEL

■ ***Dark Horizons***

The Butcher of Brisbane

AUDIO DRAMA Big Finish

WRITTEN BY Marc Platt
STARRING Peter Davison (the Fifth Doctor), Janet Fielding (Tegan), Mark Strickson (Turlough) and Sarah Sutton (Nyssa)
ALSO STARRING Angus Wright (Magnus Greel), Rupert Frazer (Dr Sa Yy Findecker), Felicity Duncan (Ingrid Bjarnsdottir), Daniel Weyman (Ragan Crezzen), Daisy Ashford (Sasha Dialfa)
RRP £14.99 (CD), £12.99 (download)

RELEASED 30 JUNE

It's testament to the richness and strength of acclaimed 1977 *Doctor Who* story *The Talons of Weng-Chiang* that over 30 years later – and despite a spin-off with two of its characters getting at least a seven-series run off its back – there are still new stories to be mined from it. Big Finish has now returned to *Talons* once again, to tell a new story with villain Magnus Greel.

"Finding someone to play Magnus Greel was actually a huge thing," producer David Richardson explains, "because he's such an iconic *Doctor Who* villain, beautifully played by Michael Spice, who sadly isn't with us anymore. We had to find somebody who could play him earlier in life, before he was deformed. Because of that it had to be a slightly different performance, because his larynx isn't bust to hell! We went through lots of names, but I kept going back to Angus Wright, who's done loads of theatre and TV work. His voice reel just epitomised what we were after.

"In *Talons*, Greel is quite a theatrical villain, and I say that in the best sense. His performance is very large, and here we explore his life as a politician. We needed someone like Angus who could play the politics side of it."

For Marc Platt, writing *The Butcher of Brisbane* involved extrapolating a whole world from hints dropped in *Talons* about fifty-first-century Earth. "There are a load of clues," Marc says. "If you watch *Weng-Chiang*, which I love to bits, there are little teasers dropped in by Robert Holmes. Quite possibly because it just amused him! I sort of made notes of them all. 'Hang on... this is Brisbane and Iceland and the Filipino Army are advancing on Reykjavik, but that's the middle of the sea and how do you advance on that...?' But then there are references to it being another ice age, so maybe it's frozen and you can advance across the ice towards Reykjavik? It's like a huge jigsaw. Except you've got five pieces and have to make up about 394 others! That's how it worked out. I tried to piece everything together. There are other things, too. Why is Magnus Greel obsessed with Time Agents? And the Doctor mentions someone called Findecker discovering a particle, so now Findecker is a major character in this."

From the Doctor's perspective, *The Butcher of Brisbane* is a sequel to *Talons*; but from Greel's, it's a prequel. Are there any tonal similarities to the original story? "It's closely connected in themes, but it's nothing like how *Talons* felt – and it couldn't possibly be, because that was Victorian and this is hopefully quite futuristic," Marc explains. "There's a sort of underworld press, all the double-dealing that Greel is doing, the alliances almost starting World War Six – another thing Holmes casually threw into the mix! It's a thriller. It's a mystery, all sorts of weird things come into it which are then later explained. There's some action, too.

"Don't expect hansom cabs and giant rats," he sums up, hastily. "There aren't any giant rats, I promise!"

DAN TOSTEVIN

BUY IT BECAUSE: It's an intriguing new take on an enigmatic, classic character.

DOCTOR WHO
Peter Davison in
THE BUTCHER OF BRISBANE
by Marc Platt
THE AUDIO ADVENTURES OF DOCTOR WHO
FULL CAST AUDIO DRAMA

WHAT'S IT ABOUT?

The Doctor, Tegan, Nyssa and Turlough arrive in a world on the brink of war. While the Doctor is at the mercy of Greel's alien associate, Findecker, and his army of mutations, Tegan is about to learn why they called Greel 'The Butcher of Brisbane'...

Power Play

AUDIO DRAMA Big Finish

WRITTEN BY Gary Hopkins
STARRING Colin Baker (the Sixth Doctor) and Nicola Bryant (Peri)
ALSO STARRING Deborah Watling (Victoria Waterfield), Miles Jupp (Dominic), David Warwick (Dysart)
RRP £14.99 (CD), £12.99 (download)

RELEASED 30 JUNE

The latest unmade television story to be adapted for audio is *Power Play*, originally created and now revisited by sometime Big Finish writer Gary Hopkins.

"It was written at the time that there were serious questions about the future of *Doctor Who*, and [1980s BBC1 controller] Michael Grade was having doubts over whether it was still relevant and whether it was going in the direction the BBC wanted it to go," Gary recalls. "I was hearing rumblings of that when I was first commissioned to write the story, and when the first of the two 45-minute episodes was written, there was a very long silence. As the weeks and months went by, I started to hear that there were discussions going on behind the scenes, so it came as no surprise to eventually be told by [then-script editor] Eric Saward that there were going to be changes. Sadly my story didn't fit with what was being planned with [1986 series-long story] *The Trial of a Time Lord*. It was massively disappointing. It was the early days of my career, and I badly needed something like *Doctor Who*, but it was an amazing experience."

Unusually for 1980s *Doctor Who*, where companions returned only for cameos or anniversaries once they'd left the series, *Power Play* sees the Sixth Doctor and Peri cross paths with former Second Doctor companion Victoria Waterfield. She's played once again by Deborah Watling, and is involved because the story demands it: "It was always going to be Victoria," explains Gary. "It wasn't that I was anxious to bring back an old companion, because that would just be a gimmick – nice as it always is to see familiar faces – but while I was planning the story itself, I needed a character who would have ended up being similar to Victoria had it not been Victoria. We were talking about how she was born into an age of steam, and it was interesting how we were now talking about an age of nuclear power, and wouldn't it be good if she was still around and involved in the lobbying, because she'd seen a much greener England in her own time. I just wanted to know how she might react in that situation and how she, as a character, might view such a development.

DOCTOR WHO
THELOSTSTORIES
FOUND AT LAST...
COLIN BAKER & NICOLA BRYANT in
POWER PLAY
by GARY HOPKINS
FULL CAST AUDIO DRAMA

WHAT'S IT ABOUT?

The friends of former TARDIS traveller Victoria Waterfield are kidnapped by a dangerous alien police force; meanwhile a nuclear power plant runs dangerously close to meltdown. Then, Victoria spies a familiar blue box. After all this time, the Doctor has come back – and Victoria is going to kill him...

"So I suggested this to Eric Saward, expecting him to say no, they wouldn't bring back an old companion, even if they could get Deborah Watling to play the part. But I was surprised and delighted when they embraced the idea, so I got the go-ahead to bring her back for that one story."

What's new with Victoria? "We're talking 27 years on from when I wrote the television story originally, so we have three stages in her life: in the 1960s when we last saw her as a very young woman, the 1980s when I first wrote this for her as a middle-aged woman who still had that innocence, and now bringing it right up to date and writing for the character now. I had to think really hard about how she might have changed. She is still fundamentally the same character, but she's obviously had a lot more life experience, and has now lived in the twentieth century longer than she lived in the nineteenth, so she takes a great deal of this in her stride..."

DAN TOSTEVIN

BUY IT BECAUSE: It's a triumphant, welcome, and fascinating return for a friendly face from the Doctor's past.

by JT Colgan [Eleventh Doctor] BBC Books £12.99

CD - AUDIO READING

■ ***Dark Horizons*** by JT Colgan [Eleventh Doctor] [Neve McIntosh] AudioGO £12.99

■ ***The Androids of Tara*** by David Fisher [Fourth Doctor, Romana and K9. Read by John Leeson] AudioGO £13.25

■ ***The Nu-Humans*** by Cavan Scott and Mark Wright [Eleventh Doctor, Amy and Rory] AudioGO £10.20

THURSDAY 26

MAGAZINE

■ **DWM 450** Panini £4.50

MONDAY 30

DVD

■ ***The Greatest Show in the Galaxy*** by Stephen Wyatt [Seventh Doctor and Ace] BBC DVD £20.42

TUESDAY 31

CD - AUDIO DRAMA

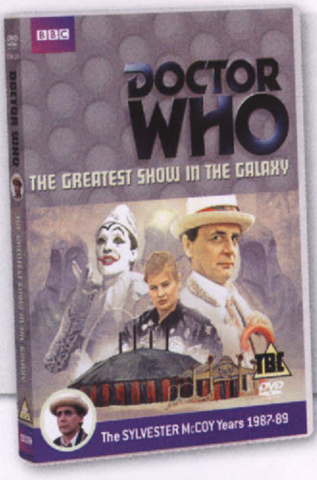
■ ***The First Sontarans*** by Andrew Smith [Sixth Doctor and Peri] Big Finish £14.99

■ ***Protect and Survive*** by Jonathan Morris [Seventh Doctor and Ace] Big Finish £14.99

■ ***Counter-Measures – Series One*** by Paul Finch, Matt Fitton, Ian Potter, Justin Richards [Group Captain Gilmore, Dr Rachel Jensen, Allison] Big Finish £35.00 See page 46

CD - AUDIO READING

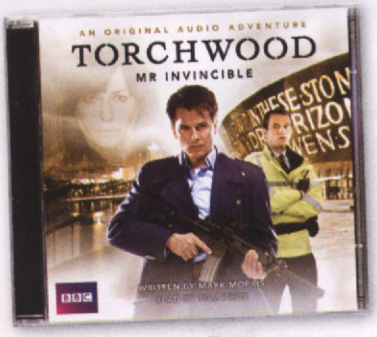
■ ***The Time Museum*** by James Goss [First Doctor] Big Finish £8.99


BBC
DOCTOR WHO
THE GREATEST SHOW IN THE GALAXY
The SYLVESTER McCOY Years 1987-89

WHERE TO BUY

Big Finish: Visit *www.bigfinish.com* or email *sales@bigfinish*. Alternatively, phone the credit card hotline on 01628 824102, or send a cheque payable to Big Finish Productions to PO Box 3787, Maidenhead, Berks, SL6 3TF.

AudioGO: Available from shops or *www.audiogo.co.uk*



Torchwood: Mr Invincible

AUDIO READING AudioGO

WRITTEN BY Mark Morris
FEATURING Captain Jack, Gwen and Andy
READ BY Tom Price
RRP £10.20 (CD)

RELEASED 7 JUNE

WHAT'S IT ABOUT?

Ross Chapman discovers that he has acquired superpowers – and so he sets out on a one-man mission to clean up the streets of Cardiff...

Coming hot on the heels of his recent *Doctor Who* adventure *Darkstar Academy* is Mark Morris' first *Torchwood* audio piece. "It's the same old Torchwood," grins the writer. "Captain Jack running around Cardiff, trying to solve otherworldly mysteries and set things to rights before it's too late..."

As with the preceding three stories in this range, it's set in the aftermath of *Torchwood: Miracle Day* on TV. "There is no Hub," Morris points out, "and fewer characters – there's no Ianto, and Gwen and Rhys appear only peripherally. But other than that, writing this *Torchwood* story has only been different because it's much shorter than my previous *Torchwood* novel, *Bay of the Dead* – ten thousand words as opposed to 50 or 60 thousand. It is an odd and occasionally troublesome length to write to – it's not much longer than a short story and yet it has to feel substantial and meaty enough to be worthwhile.

"It helped on this occasion that I was assigned only one main character as opposed to four in my previous novel. Sergeant Andy also appears, and has some decent scenes, but the story is very much Jack-orientated and Jack-led. As Jack rarely hangs about in a crisis, and as the story fairly quickly becomes a race against time, the whole thing moves at a fair old lick and is packed with incident. But the secret is simply to be concise, to not waste a word. Which is not to say, of course, that you can't have quiet moments. Quiet moments are fine as long as they're also essential ones!" **DAVID DARLINGTON**

BUY IT BECAUSE: It's the last new *Torchwood* story for at least a little while – savour and enjoy!

The Rings of Ikiria

AUDIO READING Big Finish

WRITTEN BY Richard Dinnick
PERFORMED BY Richard Franklin and Felicity Duncan
FEATURING The Third Doctor, the Brigadier and Mike Yates
RRP £8.99 (CD), £7.99 (download)

RELEASED 30 JUNE

As a regular character in three seasons of AudioGO's Fourth Doctor adventures, Richard Franklin's Mike Yates feels like a mainstay of the *Doctor Who* audio world, but this month's *The Rings of Ikiria* – which sees him relating an adventure with the Third Doctor and UNIT – is only his second outing in Big Finish's *Companion Chronicles* range.

"I got an email from David [Richardson, the producer] saying 'Would you like to do a Mike Yates *Companion Chronicle*?', and I emailed back saying 'Yes please', and then our ideas kind of jumped about a bit to begin with," explains *Ikiria*'s writer, Richard Dinnick. "At first David thought it might be Mike Yates and Jo Grant, and then Mike Yates and Sergeant Benton – either way, it was going to be a double-voiced story, to begin with – but the schedules wouldn't work, so it became just a Mike Yates one."

But that change wasn't a problem; instead it focused the direction both of Richard's story and its narrator. "When that happened, a couple of thoughts went through my mind. One was that Mike Yates was a character who, for 1970s *Doctor Who*, and for someone who wasn't exactly a mainstay of the UNIT family, had quite a lot of character development. He was a mate of the Brigadier – they go off for a beer after [1971's] *The Dæmons* – and he became a traitor, betraying UNIT because he believed in something else... I wanted to touch on how he came to realise there was more to life than UNIT, and on how betrayal touches us. I wanted to do something emotional with the character. And Richard Franklin was very complimentary about the script, so that was good – he came in just buzzing about it, and we rattled through the recording.

"I think what the *Companion Chronicles* as a range is really capable of doing is taking characters and delving into them in a way that you couldn't on TV. I wanted it to be a kind of psychological thriller, where Mike doesn't know who to believe, who to trust. It's all up in the air. The story isn't incredibly dark, but it's certainly not a comedy."

The eponymous Ikiria is the story's villain, and she's a character Richard is especially proud of. "What I wanted here was a strong female character," he explains. "A sort of female foil for the Third Doctor. If you can imagine a kind of 1970s Rani [*a Time Lord opponent of the Sixth and Seventh Doctors a decade later – Ed*], that's where I wanted to go with it. She would be a very colourful character, a very strong character. And not twirl-your-moustache evil – there's a reason why she's doing what she's doing."

She's also very much of the Third Doctor's time: "She's a good 1970s *Doctor Who* villain," Richard giggles, "and I can just imagine her rubbing shoulders with Vorg and his Miniscope! And Felicity [Duncan, who plays Ikiria] is just perfect. She has exactly the kind of voice I had in my head – silky and smooth, but with an alien twang to it.

"I think *The Rings of Ikiria* is a watershed for Mike Yates," Richard sums up. "It's a tough story for him. It's hard on him but he comes through it – though not completely unscarred..." **DAN TOSTEVIN**

DOCTOR WHO
THE RINGS OF IKIRIA
THE AUDIO ADVENTURES OF DOCTOR WHO
THE COMPANION CHRONICLES

WHAT'S IT ABOUT?

Ikiria, an alien artist bearing gifts, arrives on Earth. Could Ikiria's designs be something more than aesthetic? As the Brigadier turns against him, Mike Yates goes on the run. Can he save the world?

BUY IT BECAUSE: It's possibly the best Mike Yates story ever!

The Sea-Devils

TALKING BOOK AudioGO

WRITTEN BY Malcolm Hulke
READ BY Geoffrey Beevers
FEATURING The Third Doctor and Jo
RRP £13.25 (CD)

RELEASED 7 JUNE

The Sea-Devils is the last of Malcolm Hulke's feted *Doctor Who* novelisations to be produced in this audio range. "We've done all seven of Hulke's books now," confirms commissioning editor Michael Stevens. "Malcolm is one of the most popular Target Books authors, because as well as telling the stories with seemingly effortless style, he also put so much extra into his novelisations. There are several little touches in this book which didn't feature in the TV serial, and they add enormously to the overall colour of the piece..."

Of course, *The Sea Devils* – in its 1972 TV incarnation – was originally coloured by a hugely distinctive sound signature. "The excellent thing about using someone like Simon Power on the sound design and music," Stevens believes, "is that he comes to stories from a very fresh musical viewpoint..."

Perhaps there's just a *hint* of an influence there, though...? "It's a mixture of orchestration and deep underwater rumblings. With the odd electronic bleeps, that may be a small homage to the original sounds! This one also presents some great opportunities for lots of layers of sound design. The desolate island surrounded by harsh seas, the spooky manor house that has become the Master's prison. The minefield, the deserted oil rig, the doomed submarine, the Sea Devils' shelter deep beneath the ocean... it's been a great excuse to use lots of howling winds, crashing waves, echoing corridors, underwater rumblings, fierce explosions and rattling gunfire."

BBC
DOCTOR WHO
AND THE SEA-DEVILS
MALCOLM HULKE
READ BY GEOFFREY BEEVERS

WHAT'S IT ABOUT?

The Doctor and Jo visit the Master in his island prison and discover that he is in league with the Sea-Devils, who have awoken from their long sleep...

Is there any stylistic reference back to the story's predecessor, *The Cave-Monsters*, which was produced as an audiobook quite early in this range? "Unlike *The Cave-Monsters*, nowadays the releases are more like mini dramas, and I hope we've created a new dimension to the audio experience that is full of thrills and excitement for the listener. But the overriding criteria is that the voice always takes centre stage. And with a voice like Geoffrey's at the helm, well, you know it's going to be one of the best of the series!"

Ah, yes – one-time Master Geoffrey Beevers has become something of a stalwart of this particular range. "He has a rich, commanding voice," Power reckons. "Whether it's the soldiers guarding the Master's prison, the submarine crew, the fishermen at the quayside, or the Sea Devils themselves, all the voice characterisations are totally convincing, and that really brings the whole story to life."

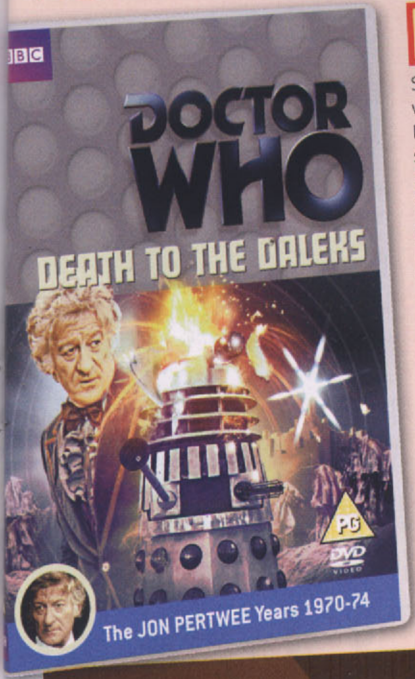
"I agree absolutely about the beautiful quality in Geoffrey's reading voice," Stevens enthuses. "It has a mellifluousness about it which can be at turns warm and chilling. He also seems to know the character of the Master well; that urbane exterior with a core of ice beneath. It's immensely reassuring to have him return for a book every now and then..." **DAVID DARLINGTON**

BUY IT BECAUSE: It's a strong book from one of the range's most distinctive authorial voices.

WIN!

Enter this month's competitions for the chance to win the very latest *Doctor Who* releases on DVD and CD!

DEATH TO THE DALEKS on DVD!



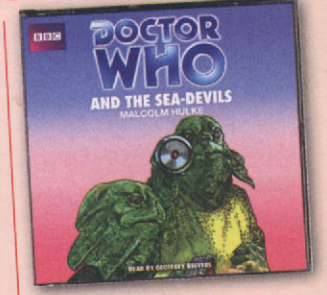
Drained of power, the TARDIS is brought down on the planet of the Exxilons, where Sarah Jane Smith has her first terrifying encounter with the Doctor's oldest enemies – the Daleks! This classic story from 1974, starring Jon Pertwee as the Third Doctor and Elisabeth Sladen as Sarah Jane Smith, is coming to DVD on 18 June, priced £20.42. Those brilliant people at BBC DVD have given us **FIVE** copies of the extras-packed disc to give away to readers who can answer this poser:

What's the name of the friendly Exxilon in this story?:

- **A** Bellal
- **B** Bill Pertwee
- **C** Dingdongbell

To enter, call **09011 542 221** and leave your details, or post your entry to the address below, writing this cautious Dalek statement at the start: "SUBSTITUTE WEAPONRY IS MODERATELY EFFICIENT!"

THE SEA-DEVILS on CD!



The Third Doctor and Jo Grant pay a visit to the recently captured Master in his seaside prison, and discover a race of intelligent reptiles lurking deep beneath the ocean in the latest unabridged reading in AudioGO's popular talking books range, *Doctor Who and the Sea-Devils*. In Malcolm Hulke's thrilling novelisation of his 1972 television script, the Doctor must stop his arch enemy from using the Sea Devils to destroy the human race. With the help of the Royal Navy, the Doctor attempts to broker a peace with the reptiles...

Available on CD or to download from 7 June, the story is read by Geoffrey Beevers, who played the Master in 1981 TV story *The Keeper of Traken*. AudioGO has kindly given us **FIVE** copies of the CD, worth £13.25, to give away to readers who can answer this fishy question:

Which TV show does the Master watch in the TV version of *The Sea Devils*?

- **A** *The Clangers*
- **B** *Teletubbies*
- **C** *Loose Women*

Phone **09011 542 222** to enter, or by post to the address below, starting with the Master's command: "YOU WILL OBEY ME!"

THE SEVENTH DOCTOR LIMITED EDITION PRINT!

The original production sketch of the Seventh Doctor's costume is being made available as an official limited edition art print from the Collectable Art Company. With just 750 produced, this high-quality A2 print of *Doctor Who* costume designer Ken Trew's initial design, first seen on screen in 1987's *Time and the Rani*, comes with a certificate of authenticity and is autographed by both the designer and the Seventh Doctor himself, Sylvester McCoy.

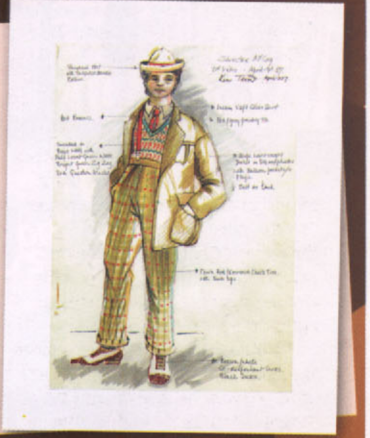
Also included with the print is an exclusive 28-page commemorative booklet with an introduction by Sylvester, and commentary from Ken on the design process, along with early concept sketches and detailed photographs of the original costume.

Available to order for £144 from *www.thecollectableartcompany.com*, we have been given one of these highly collectable prints to give away to the reader who can answer this sartorially-challenging question:

What can be seen on the Seventh Doctor's jumper?

- **A** Question marks
- **B** Exclamation marks
- **C** Louis Marks

Phone **09011 542 223** and leave your details to enter, or you can post your entry to the address below, marking it with this piece of philosophical advice from the Seventh Doctor: "ABSENCE MAKES THE NOSE GROW LONGER!"



GUARDIANS OF PROPHECY CD!

The Sixth Doctor returns to the Traken Union this month in *The Guardians of Prophecy*, a sequel to the 1981 Fourth Doctor TV adventure *The Keeper of Traken*. The latest full-cast audio drama in Big Finish's *Lost Stories* range, the script has been adapted by Jonathan Morris from Johnny Byrne's original storyline. The story stars Colin Baker as the Sixth Doctor and Nicola Bryant as Peri, with Stephen Thorne, Simon Williams and Graham Cole. Big Finish has provided us with **FIVE** CD copies of *The Guardians of Prophecy*, worth £14.99, to give away to readers who can answer the following question:

DOCTOR WHO
THE LOST STORIES
COLIN BAKER & NICOLA BRYANT in
THE GUARDIANS OF PROPHECY
by JOHNNY BYRNE & JONATHAN MORRIS
FOUND AT LAST...
FULL CAST AUDIO DRAMA

In Traken folklore, 'Melkur' translates as what phrase?

- **A** 'A fly trapped in honey'
- **B** 'A wasp held in syrup'
- **C** 'A gnat caught in chocolate sauce'

Phone **09011 542 224** to enter or post your entry to the address below, starting with this doom-laded statement: "WE ARE INVADED! EVIL! INFINITE EVIL!"

CLASSIC DOCTOR WHO BOOKS!

A second set of six classic *Doctor Who* novels, first published in the 1970s, has been released by BBC Books, with new introductions from current TV series and book writers. The set comprises *The Tenth Planet* by Gerry Davis, *The Ice Warriors* by Brian Hayles, *The Ark in Space* by Ian Marter and *The Day of the Daleks*, *The Three Doctors*, and *The Loch Ness Monster* all by Terrance Dicks. The novels, priced £4.99 each, are available to buy now, and the fine folk at BBC Books have given us **FIVE** sets for readers who can answer this Target-themed question:

DOCTOR WHO
AND THE TENTH PLANET
TOM MACRAE
DOCTOR WHO
THE THREE DOCTORS
ALASTAIR REYNOLDS

What noise does the TARDIS usually make in Terrance Dicks' novelisations?

- **A** A huffing puffing sound
- **B** A wheezing groaning sound
- **C** A moaning groaning sound

Phone **09011 542 225** and leave your details to enter, or post your entry to the address below, beginning with this nostalgic phrase: "ON TARGET!"

HOW TO ENTER

BY PHONE: Call the phone number on your chosen competition, and give your answer, name and address. BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 31 May and close at midnight on Wednesday 27 June 2012. Service Provider: Telecom Express, 0870 880 4869 **BY POST:** Send to **Doctor Who Magazine** 448, PO Box 503, Leicester, LE94 0AD. Write your answer and details on a postcard OR the back of a stuck-down envelope ONLY please (sorry, but sealed envelopes containing entries for one or several competitions will not be opened), to reach us by 27 June 2012.

TERMS AND CONDITIONS: Competitions are not open to employees of **Doctor Who Magazine**, printers and anyone else connected with the printers and their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. No responsibility can be accepted for postal entries that are lost or damaged. **DWM** will not enter into any correspondence. Winners' names will be available on request.

SUBSCRIBE!

Panini magazines

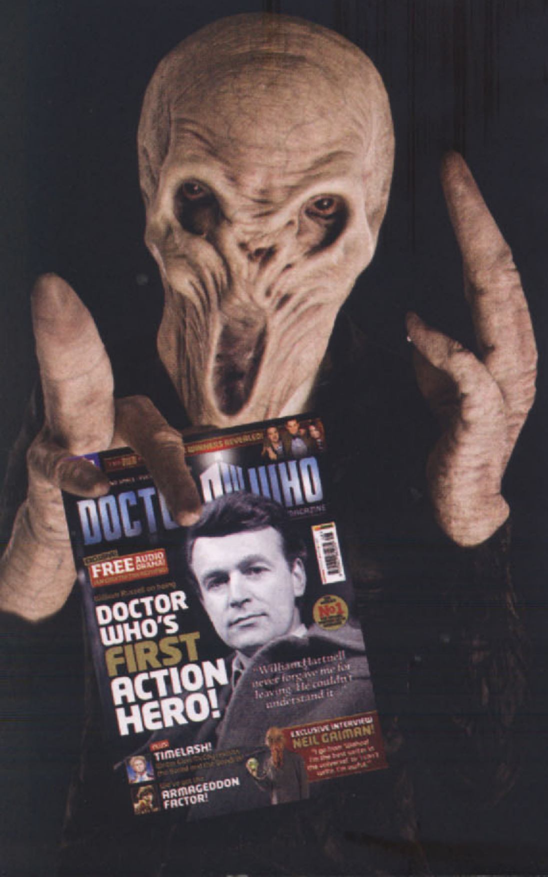
DOCTOR WHO MAGAZINE

SAVE UP TO £14

Subscribe today and have **DWM** delivered directly to your door!

DON'T FORGET YOUR COPY!

SUBSCRIBE & GET UP TO 3 ISSUES FREE!


DOCTOR WHO MAGAZINE
WINNERS REVEALED
FREE AUDIO DRAMA
DOCTOR WHO'S FIRST ACTION HERO!
William Hartnell never forgave me for leaving. He couldn't understand it
No1
EXCLUSIVE INTERVIEW NEIL GAIMAN!
TIMELASH!
ARMAGEDDON FACTOR!

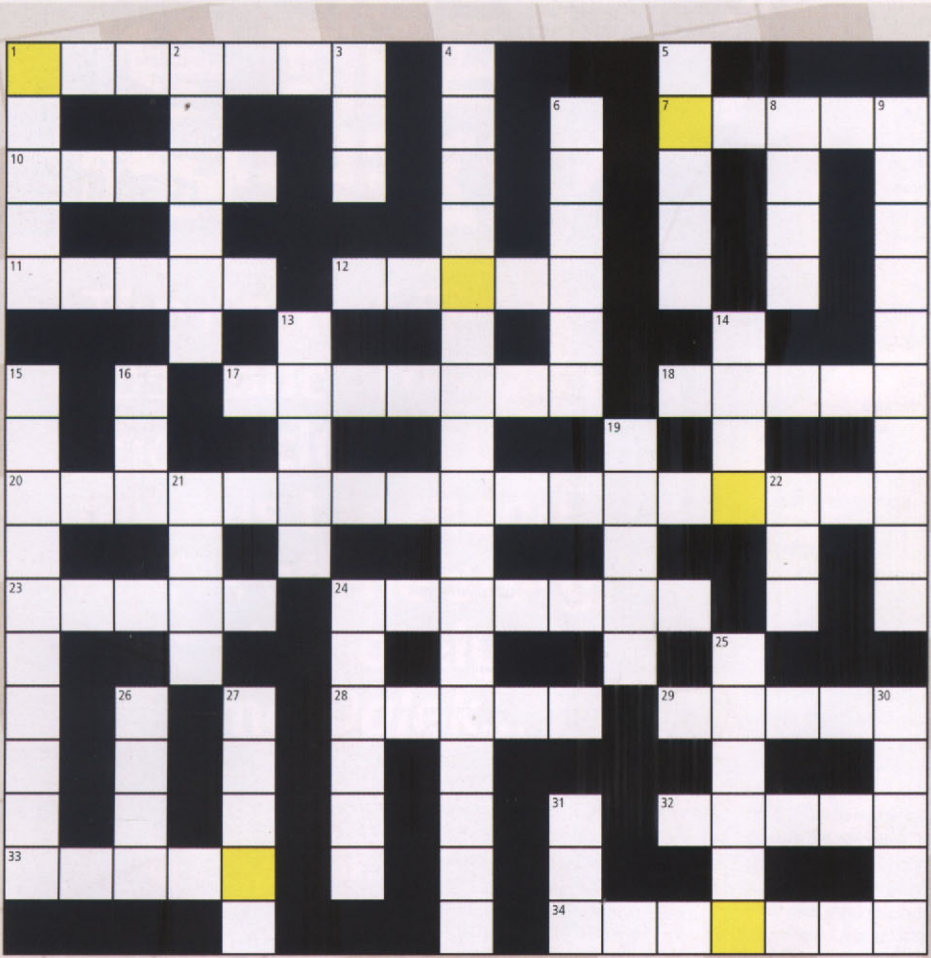
- RECEIVE EACH ISSUE ON THE DAY OF PUBLICATION
- EVERY ISSUE DELIVERED DIRECTLY TO YOUR DOOR!
- AVOID ANY PRICE RISES DURING THE YEAR!
- MAKE MASSIVE SAVINGS!

OPTION 1	OPTION 2
13 ISSUES OF **DWM**	13 ISSUES OF **DWM** PLUS 3 **DWM** SPECIALS
ONLY **£54** — GET 1 ISSUE FREE!	ONLY **£70** — GET 2 ISSUES FREE!
OR, IF YOU SUBSCRIBE BY DIRECT DEBIT ONLY **£49.50** — GET 2 ISSUES FREE!	OR, IF YOU SUBSCRIBE BY DIRECT DEBIT ONLY **£65** — GET 3 ISSUES FREE!

Telephone enquiries: 0844 543 0058 Email: drwho@subscription.co.uk
Subscribe online at: **www.subscription.co.uk/drwho/dw48** (regular issues only)
www.subscription.co.uk/drwhospec/dw48 (regular issues + Specials)

CROSSWORD

So, you think you know your Shan Shen from your Shang-Tu? Can you beat this *Doctor Who* puzzle?


1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34

ACROSS

1 Service robots (7)
7 (and 23 Across) Professor Kettlewell's K1 (5,5)
10 Planet visited by the Doctor during his quest for the Key to Time (5)
11 (and 27 Down) One of the Wolves of Fenric (5,5)
12 Both the Second and the Sixth Doctors underwent one (5)
17 Martha suggested that the Slabs came from a planet called this (7)
18 Tribe of people whose males were unable to speak (5)
20 Belief that threatened Peladon's entry into the Galactic Federation (3,5,2,7)
23 See 7 Across
24 (and 15 Down) Fan who ended up working on the series (7,10)
28 One of the Doctor's companions (5)
29 Alien who plotted to invade twenty-first-century Earth from the moon (5)
32 (and 16 Down) The Big Bang (5,3)
33 Creature formed of anti-matter (5)
34 Planet whose sun turned supernova (7)

DOWN

1 Leader of the Sisterhood of Karn (5)
2 (and 26 Down) World leader the Doctor claimed to have met (3,3-4)
3 Geoffrey ___ - director (3)
4 Icthar and Scibus, for example (8,2,3,4)
5 Servant of the Daleks (5)
6 He became one of the Mentiads (6)
8 He was 'adopted' by a Tenza (4)
9 Director of three consecutive stories (4,6)
13 Creature who, according to one version of events, became the Cybermen (5)
14 Matriarch of the Connolly household (4)
15 See 24 Across
16 See 32 Across
19 A colleague of Michaels (5)
21 The Gore ___ Hotel (4)
22 How the Doctor signed his note to Professor Zaroff (2,1)
24 Brother of one of the Doctor's companions (6)
25 A member of the High Council (6)
26 See 2 Down
27 See 11 Across
30 Shape-shifting alien (5)
31 Won by Glitz in a card game (3)

WIN! ...A SUBSCRIPTION TO DOCTOR WHO MAGAZINE

Want to keep up-to-date with the very latest on-set action, exclusive interviews and exhaustive coverage of *Doctor Who*'s 49-year history? Then why not take up the subscription offer on the facing page? Or, for a chance to win a free subscription, complete the **DWM** prize crossword, simply rearrange the letters in the yellow squares to form the surname of a popular *Doctor Who* writer:

PHONE 0901 154 2232
AND LEAVE YOUR ANSWER, NAME AND ADDRESS

OR SEND YOUR ANSWER, NAME AND ADDRESS ON A POSTCARD OR STUCK DOWN ENVELOPE TO 'DWM CROSSWORD' AT THE ADDRESS ON PAGE 79.

This competition closes on 27 June 2012.

BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 31 May and close at midnight on Wednesday 27 June 2012. Service Provider: Telecom Express, 0870 880 4869. For full terms and conditions see page 79.

BBC
STEVEN MOFFAT INTERVIEW!
WIN!
YOUR WINNERS REVEALED!
DOCTOR WHO MAGAZINE
EXCLUSIVE! FREE AUDIO DRAMA!
William Russell on being
DOCTOR WHO'S FIRST ACTION HERO!
"William Hartnell never forgave me for leaving. He couldn't understand it..."
EXCLUSIVE INTERVIEW NEIL GAIMAN!
PLUS! TIMELASH!
ARMAGEDDON FACTOR!

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION

U	V	A	N	O	V			D		L		E				C
N		L			O		M	E	H	E	N	D	R	I		A
I		Y			C			S		N		D		P		R
T	O	D	D		S	A	N	T	A			I	D	O	L	S
H		O						R		S	P	E	E	D		T
Q		N	I	N	E		U	U		O			E			A
	D		A		M			C	O	L	I	N		A	B	I
	E		N		I			T		O			B			R
V	E	N	T	I	L	A	T	I	O	N	S	H	A	F	T	S
E			O			R		O			I		K		E	
R	E	D		Z	O	D	I	N			N		E		N	
S			F			E		O	O		K	E	R	T		L
H		N	A	M	I	N		F						E		E
I	K	O	N	A			A	T	M	O	S		S	T	O	R
N		R		C		R		I			A			R		N
I		D	A	R	K	T	I	M	E		S			A		E
N				A		D		E			H	O	P	P	E	R

LAST ISSUE'S PRIZE WORD: KARFEL

JUST FOR FUN! Who commanded the rocket for Professor Parry? | Which novelisation was written by Barry? | What's the full name of the sister of Larry? | In which country did the Doctor and River marry? ANSWERS ON PAGE 82

WOTCHA!

The page that spends all its time making nice things, and then other pages come along and break them.

Compiled by **THE WATCHER**

A HISTORY OF DOCTOR WHO IN 100 OBJECTS…

#19 THE DEFINITE ARTICLE

There's a funny thing that happens in 1980s *Doctor Who*. Actually, let's rephrase that: there are loads of funny things that happen in 1980s *Doctor Who*, and here's another of them.

As a rule, *Doctor Who*'s alien characters tend to have straightforward fictional names (Yartek, Azal, Rohm-Dutt, Scaroth), or else they're given titles which, however arcane, derive from the English language and are thus anchored in reality (the Master, the Marshal, the Castellan, the Archimandrite). You get the idea. So far, so good.

The curious 1980s development, which appears to coincide with the tenure of script editor Eric Saward, is that the lines dividing made-up names from real-life job descriptions start to become blurred. Things are innocuous enough to begin with: 'the Mara' and 'the Garm' plonk the definite article in front of names taken from real-life mythology, and they don't feel all that different from the norm, although, very subtly, they are. But by 1984, the plot has started to thicken: *The Awakening* is set on an alternative Earth where the made-up name 'the Malus' is a well-known term for the Devil, while in *Frontios* the chief Tractator proudly introduces himself as 'the Gravis', which inevitably makes you wonder who awarded him with this title – certainly not his mute subordinates. Is it an honorific? Or does it, as the script appears to hint, denote a genetic swarm leader of the queen-bee variety? It's unexplained, so it's all rather confusing – but not to worry, because it's not yet getting in the way of the drama.

The prosecutor. Or 'the Valeyard' as I've always known him.

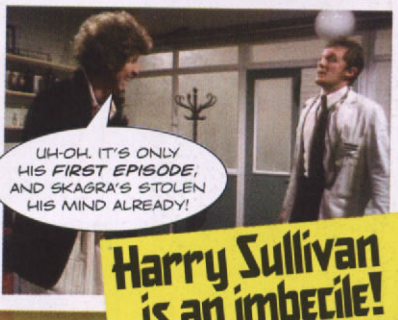
"That's *the* Borad to you."

1985 is when it starts to needle. Familiarity has dulled the strangeness of a Gallifreyan calling herself 'the Rani', but that's a trifling matter by comparison with 'the Maylin' and 'the Borad', both of whom we meet in *Timelash*. Now, there's nothing wrong with made-up words. Made-up words are absolutely flibberty jimjar, but we nonetheless have a couple of issues here. Firstly, 'the Borad' is perhaps the least menacing, least imposing handle ever bestowed on a *Doctor Who* villain; secondly, and more pressingly, we learn from the story that his actual name is Megelen, and that he uses 'the Borad' as a *nom de guerre*. This prompts the immediate question: what the heck is a Borad anyway? There's no indication that there has ever been a previous Borad – it's clear that, in the normal scheme of things, Karfel would be ruled by a Maylin (whatever one of those is). So, at some stage since the Doctor's previous visit to Karfel, the discredited scientist Megelen has slithered off into a corner, built himself a Professor Chronotis lookalike and some robot Smurfs, taken over the planet (somehow), and instructed everyone to address him as 'the Borad'. Why, why, why? *What is a Borad?*

By the time we reach *The Trial of a Time Lord*, things have spiralled out of control. There's a widespread belief among *Doctor Who* fans that 'Valeyard' is an archaic word for a magistrate, dredged up like 'Castellan' from Robert Holmes' store-cupboard of chewy old vocab. Sadly, unless every lexicographer in the world is participating in some sort of cover-up, this is completely untrue. 'Valeyard' is just another fabricated *Doctor Who* word – and, like 'Borad', it is clunkily unstylish, undramatic and unrewarding. Why isn't he just called 'the Prosecutor'? Better still, why doesn't he have a name? *What is a Valeyard?*

Next question. Are there as many raaks in the oceans of Thoros Beta as there are sharks in the oceans of Earth, or is 'the Raak' another arbitrary, irrelevant and unexplained job description? And while we're about it, for what conceivable reason is the mutated werewolf chap Dorf referred to as 'the Lukoser'? What does the made-up word 'lukoser' mean, and why is it important? It isn't important. At no stage does he lukose. We never get to see him doing any lukosing whatsoever. He is referred to on screen as 'the Lukoser' just once. Yrcanos calls him 'Dorf' loads of times. And yet the closing credits insist on calling him 'the Lukoser'. Why? The two names serve no purpose beyond baffling the viewer. Are you baffled? I'm baffled. *What is a Lukoser?*

IN A NUTSHELL: You may be *a* Borad, but I'm *the* Borad. The definite article, you might say.



UH-OH. IT'S ONLY HIS *FIRST EPISODE*, AND SKAGRA'S STOLEN HIS MIND ALREADY!

Harry Sullivan is an imbecile!

TOP TEN *Dramas*

- THE DUCHESS OF MALPHA
- THE PERI ORCHARD
- THE TWO GENTLEMEN OF VERUNA
- D84 CHARING CROSS ROAD
- NIMON OF ATHENS
- A WIRRN OF NO IMPORTANCE
- 'TIS PITY SHE'S A HORDA
- THE RESISTIBLE RISE OF ARTRON ENERGY
- LADY WINDERMERE'S FANDOM
- RONSON, KRANS AND GREEL AND STIEN ARE DEAD

THE SIX FACES OF DELUSION

Switch off your mandrel and put down your dibber: this should get your axons tingling. Which five of these nomenclature-related facts are true, and which one is a load of old clom?

Answer revealed at the bottom of the page.

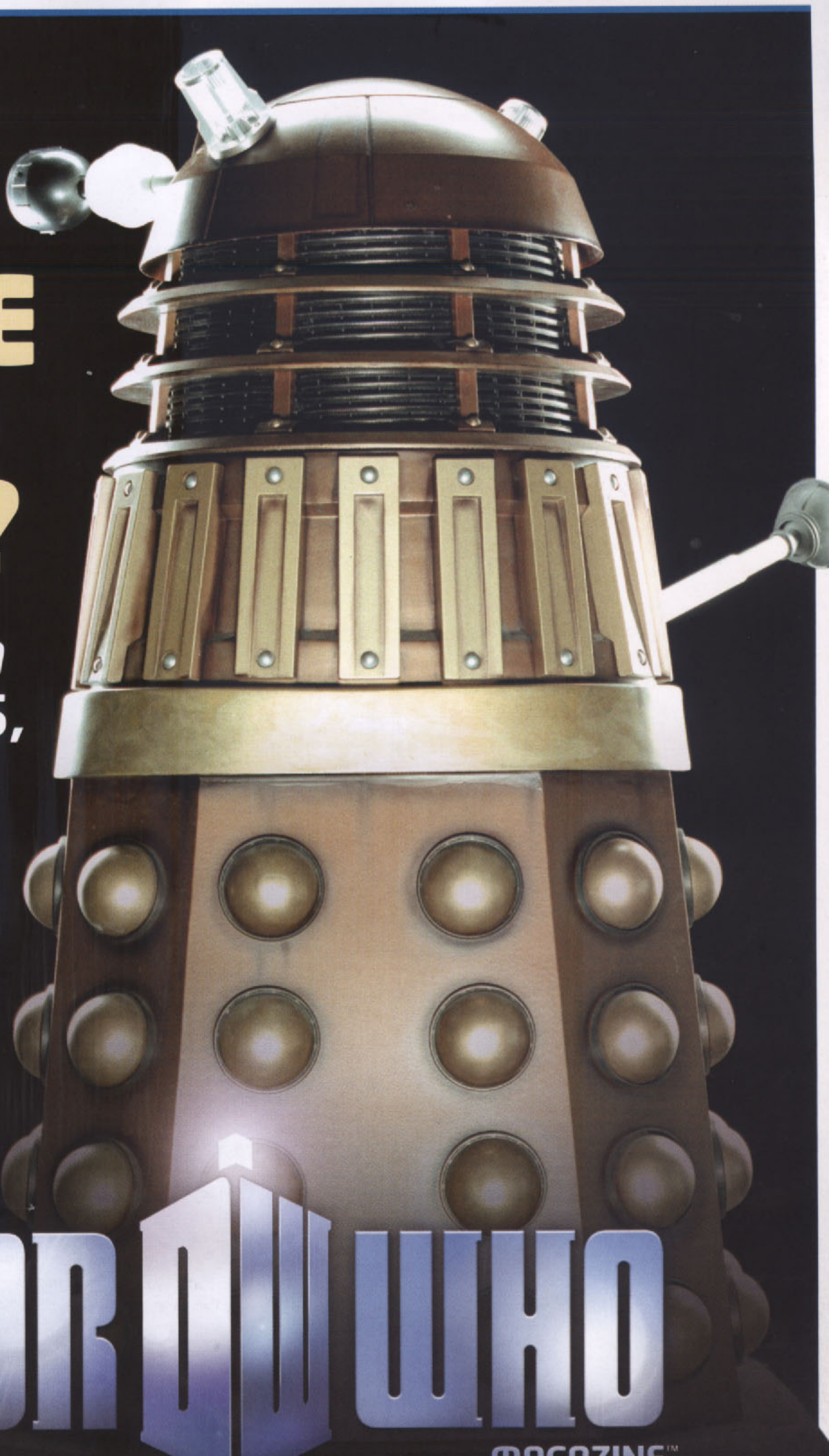
1. As well as being a psychic serpent from the dark places of the inside, the Mara is a rather cute burrowing mammal from South America.
2. As well as being a Machiavellian marsh-minnow-munching maggot, Sil is a mythical English king who, according to legend, is buried on horseback in Silbury Hill in Wiltshire.
3. As well as being a super-computer with a personality disorder, Xoanon is the term for a primitive wooden image of a god in ancient Greece.
4. As well as being a super-advanced alien race used by the Master to kidnap aeroplanes, the Xeraphin are an order of archangels who appear in the teachings of the Kabbalah.
5. As well as being the name of a Cyberman in *The Tenth Planet*, 'Krang' is the correct term for a dead whale from which the blubber has been removed.
6. As well as being a disco robot with silver dreadlocks, Movellan is a pharmaceutical preparation of strychnine which is a prohibited substance for athletes.

SUPPORTING ARTIST *of the month*

From the Dalek with the detachable midriff to Tom Baker's justly legendary exclamation of "Spack off!", the Mexican stand-off sequence in Episode Three of *Destiny of the Daleks* is so crammed with magic moments that it's difficult to know where to begin. But let's focus on the gaggle of exotically attired alien prisoners. There's Big Ron from *EastEnders* in a dressing gown! And the bloke with the orange turban is wearing SV7's trousers! Look, it's a Morestran from *Planet of Evil*! But come along now, let's focus. Let's focus in particular on the tall gentleman in the dusted-down and duffed-up Draconian robes from *Frontier in Space*. Like all his fellow slave-workers, he has evidently been given two essential acting notes: (a) you've been worked half to death, so act dog-tired, and (b) when the Daleks release you, act relieved that your life has been spared. Sadly, for Mr Draconian this translates into a study in fidgety, nose-picking boredom, followed by the instant snap-activation of a huge, toothy, ear-to-ear smile that seems to be whooping "Wahey! All right! Party time!" This comes across as mildly inappropriate as he helps to bear away the corpse of his freshly exterminated colleague.

ANSWERS: page74 – It's Shreela on the Space-Time Visualiser; page 81 – Just for Fun! Captain Hopper, *The Dæmons*, Katherine Costello Nightingale, Egypt. above – The Six Faces of Delusion The monikered mutineer is number 4: in the angelic hierarchy you'll find Cherubim and Seraphim and eight more besides, but the Xeraphin are a mere figment of Peter Grimwade's imagination. The other five facts are all true

NEXT ISSUE...



ABSENCE OF THE DALEKS?

The Fact of Fiction **goes back to 2005, and exclusively reveals the many drafts of the story that ultimately became *Dalek*...**

IN THE NEXT ISSUE OF...

DOCTOR WHO MAGAZINE™

PLUS...

COUNTDOWN TO 50

THE SATAN PIT

© BENJAMIN COOK

ALL THE LATEST NEWS

DWM 449 AVAILABLE AT WHSmith, NEWSAGENTS AND COMIC SHOPS FROM 28 JUNE PRICE £4.50

THE NEW SERIES BY
GARTH NIX &
SEAN WILLIAMS

Born to protect the world - or possibly blow it up!
TROUBLE TWISTERS
GARTH NIX
SEAN WILLIAMS
Born to protect the world - or possibly blow it up!
TROUBLE TWISTERS
THE MONSTER
GARTH NIX
SEAN WILLIAMS

Available
in paperback
& eBook

Trouble is brewing in the quiet town of Portland.
Twins Jack and Jaide can feel it.
The Evil is Coming.

EGMONT
www.egmont.co.uk